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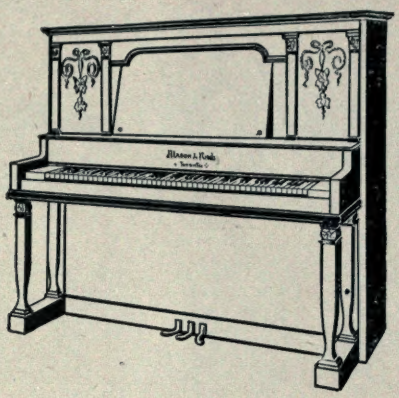

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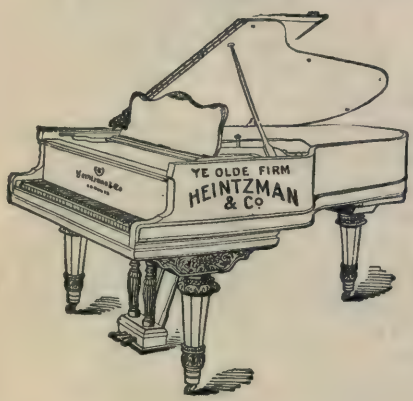


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## MR. B. E. WALKER.

AT this period in the life of the Dominion, when great commercial undertakings are the order of the day, it is pleasant to reflect that among our captains of finance and leaders in business there are those who are ready and willing to think and do for the artistic and moral welfare of the nation. No name, perhaps, stands out more forcibly in this connection than that of Mr. B. E. Walker, president of the Canadian Bank of Commerce, who has done and is doing his full share in the encouragement of his countrymen in those things which go towards the upbuilding of the finest and most useful type of citizenship.

His attitude towards the musical life of Canada has, perhaps, been best shown in the discriminating support he has always given to any deserving enterprise which appealed to him as likely to serve a real purpose in the musical development of the country.

Upon the re-organization of the Mendelssohn Choir in 1900, although then, as now, an exceedingly busy man, he consented to accept the honorary presidency of the society, fully conscious that the history of similar bodies in Toronto made it more than probable that there would be no small demands upon his time and purse in order to ensure permanency and effectiveness to the work of the choir. Those engaged in the active work of the Mendelssohn Choir have been greatly strengthened by his intelligent counsel and by the consciousness that were occasion to demand it, his practical support might safely be depended upon.

A graceful act of Mr. Walker's, after the New York concerts of the Mendelssohn Choir, was the presentation to the members of the choir of a beautifully printed booklet containing a history of the society and press notices of Toronto, New York and Buffalo on the international concerts of the season of 1906-07.

In his connection with the Board of Governors of Toronto University, Mr. Walker's influence musically, has always been progressive and energetic. As a guarantor of the Toronto Conservatory of Music Orchestra, the influence of his example has not been without its effect. It is matter for congratulation that among the prominent and influential citizens of Toronto there are those who are recognizing the importance at this stage of the country's development, of a proper recognition of the uplifting influence of music. To their services in the cause of the art no small amount of the musical progress which has been made so early in the history of the country may be attributed.

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## OUR MONTREAL LETTER.

MONTREAL, April 18.

DURING the month of March, Ontario singers were much in evidence in Montreal. Miss Lena Labatt, of London, sang at one of Mr. Farnam's organ recitals; Miss Margaret George, of Toronto, joined forces with Mr. Vincent Fosbery in an organ and song recital in St. Matthias Church, Westmount; and Mr. Lissant Beardmore was the star at the third symphony concert. Mr. Harold Jarvis can almost be placed in the same category, although he belongs now to Detroit; and he sang at a concert in the hall of Douglas Methodist Church, on which occasion Mr. E. F. Martin, the organist of Douglas Church, played Chopin's ballade in A flat, and Miss Grace Cleveland Porter recited.

The recital of M. Ernest Langlois, one of Montreal's best known pianists, proved an event of more than passing interest. He was handicapped by an inferior piano, but as an interpreter of Chopin, scored a very decided success. Mr. Langlois' passage work was clear and sure, his pianissimi of exquisite lightness, and his legato touch very smooth and lovely. His Chopin numbers were delicately shaded, poetical and refined without the least trace of mawkish sentimentality; and he showed an instinctive appreciation of the right value of tempo rubato. He played the Sonata, op. 58; Mazurka, op. 63, No. 3; Prelude, op. 28, No. 13; Etude, op. 25, No. 3; Nocturne, op. 9, No. 3, and Scherzo, op. 39. While at his best in the Chopin number, M. Langlois was scarcely less satisfactory in Schumann's "Toccata" and Rosenthal's "Papillons."

"Marrying Mary" at His Majesty's Theatre, though possessing little dramatic or musical value, gave Montrealers an opportunity of hearing the Canadian basso, Mr. Eugene Cowles, of which they were not slow to take advantage. His voice is as resonant as ever, and his singing a delightful contrast to that of the other people in the cast. The opinion was generally expressed that Mr. Cowles' voice is too good for musical farce, and that his proper place is on the operatic stage or concert platform.

Mr. Hagen Hohlenberg, the head of the piano department of McGill Conservatorium of Music, gave a recital in the Conservatorium Hall, playing the first movement of Schumann's concerto, with Mr. F. H. Blair at the second piano; and short pieces by Couperin, Rameau, Scarlatti, Chopin, Grieg and Schumann. Students of eighteenth century music found much to interest them in the classical part of his programme; and the taste of those who prefer more modern writing was gratified with the "Bird as Prophet" and "She Dances."

At the second symphony concert the entire orchestra made its initial appearance this season; and Schubert's Unfinished Symphony—an old favorite of Prof. Goulet's—was invested with more meaning than attendants of these concerts have hitherto been accustomed to look for in Prof. Goulet's reading of it. Miss Julia Heinrich was the soloist, and made her usual effect with the great air from "Samson and Delilah, and songs by Clayton Johns, Arthur Foote, Dvorak, Lalo and Elgar. Mr. Max Heinrich accompanied. The symphony concerts have been abruptly terminated, owing to the illness of Prof. Goulet. They were generally given to small audiences, the programmes were rather light, and much importance was attached to the soloists. At the fourth concert M. Joseph Saucier sang and Miss Caverhill Cameron played the piano. She is a pupil of M. Alfred Laliberte, and won the commendation of Mme. Carreno when she visited Montreal.

Mr. Alfred Laliberte and Mr. Percy Colson gave a joint recital in the Art Gallery, and the former strengthened the reputation he has already earned as an unusually gifted pianist of the very modern school. The depth and brilliance of his tone is hardly surpassed by even the greatest players. The surety of his technique is something to marvel at, and his originality and knowledge of dramatic

effect very striking. He played Liszt's Concerto Pathetique and Spanish Rhapsody, a prelude by Blumenfeldt, two preludes by Scriabine (his master), a prelude of his own, "To Humanity," and improvised in a masterly fashion. Mr. Percy Colson, on the other hand is a violinist who adheres strictly to tradition and contents himself with playing well in a conventional manner. His best number was the Bach Aria for G string; and his other offerings were Handel's Sonata in A major, Rigodon by Ramean, two pieces by Vieuxtemps, Marsick's Scherzando, Schubert's Tarantelle, and his own arrangement of Tschaikovski's "Chant sans Paroles." Mr. Blair accompanied.

Fritzi Scheff in "M'lle Modiste," drew huge audiences at advanced prices to His Majesty's theatre for one week in March.

Mme. Carreno astonished her audience with strenuous and muscular performances of many bravura pieces, and displayed much emotional feeling in Rubinstein's "Romances." She is probably the most physical pianiste alive, and Liszt's Sixth Rhapsody and the Paganini, Liszt's "Campanella" were marvels of strength, speed, sensuous rhythms and brilliant coloring; but she expended so much energy on Chopin's "Butterfly" study that its poetical meaning was quite lost sight of, and her tempo rubato in the prelude, No. 15, was sadly overdone.

It is a curious coincidence that Gerardy's programme on the occasion of his second appearance here this season was identical with the one he gave in Stanley Hall in 1906. The Saint-Saens concerto in A minor, and Bach Aria were numbers to be thankfully remembered, for in them M. Gerardy was at his best, which is equivalent to saying that they could not easily have been better played. Mr. Percy Woodley, the baritone of the American Presbyterian Church, claimed almost an equal share of attention for his artistic singing of many songs of diverse character. Especially interesting were the lieder of Von Fielitz and Anton Rüc Kaut. The accompaniments of Mrs. H. W. Evans were wholly satisfactory.

Mrs. Florence Rich King, of Boston, gave an organ recital in Emmanuel Church, on the twenty-sixth of March. Her programme was well arranged, and her playing of Miller's nocturne and Lemare's "Reverie" in five-four time very delightful. Mrs. King is a conscientious musician, but her limitations were apparent in the Bach Toccata and Fugue in D. minor, and Guilmant's Fifth Sonata. Mr. R. Dumville sang "My Redeemer and My Lord" by Dudley Buck. His voice is worth hearing even if the song itself is not. Mr. Charles C. Hale, the organist of Emmanuel Church, accompanied.

The choir of the St. Paul's Presbyterian Church was heard in a miscellaneous programme in Lyric Hall on the sixth of April under the baton of Mr. Frederich H. Blair, the organist and choirmaster. This choir is already celebrated for its church performances, and on this occasion sang with no small amount of authority and precision. Attacks, phrasing, and tone were alike excellent; and only once was there a deviation from pitch though all the numbers were sung without accompaniment. The choral offerings were a motet by Gounod, glees by MacFarren and Stewart, and Dr. Davies "Hymn before action" for male voices. The solo singers, Miss Rachel Dawes, Miss Lillie Schultze, Mr. J. Leslie Tedford and Mr. Fred Carter all received flattering applause. Miss May Muckle, the English 'cellist, added to the evening's enjoyment. In a certain style of music she is altogether convincing. Tschaikovski's "Variations sur un Thema Rococo" and Herbert's "Serenade" were replete with warm and varied tonal colour; but her restraint in the Bach Air and Boccherini Sonata was a trifle too pronounced. Mr. Blair was the accompanist.

M. Emiliano Renaud, the Montreal pianist, after an absence of a year or two during which time he has toured the United States with marked success, paid a flying visit to his old home, and gave one public recital. His Chopin numbers were remarkable for originality of conception, a beautiful cantabile touch, weird colouration, and subtle nuance. It is years since the Funeral March has been played here with such a complete realization of its tragic import. M. Renaud has always made a specialty of Schumann; and his performances of the Fantasiestucke had the merit of individuality and sincerity, though his ideas concerning Schumann are not in perfect accord with established traditions. As a player of Liszt, M. Renaud was distinctly disappointing.

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choirmaster, presented Maunder's cantata "Penitence, Pardon and Peace" at a week-day service in a highly creditable manner. The performance was essentially religious and decidedly impressive, with as much attention given to the words as the music. The solo was entrusted to Miss Dickeson, who acquitted herself with an unusual degree of artistic success. If her singing of "I sink in deep mire" may be taken as a criterion (and there is no reason to suppose otherwise) she promises to become a church and oratorio singer of some importance.

Mrs. Small carried off the vocal honours at a sacred concert in St. James Methodist Church. Her high, clear soprano has the penetrating quality that is distinctly heard against the massive tone of a full choir, and her work in Mendelssohn's "Hear My Prayer" was a noteworthy example of how such music should be sung. Mr. James Small, the organist, gave musicianly readings of two movements from Peace's Sonata da Camera and Dubois' "Invocation," and his rendering of Saint-Saens' "Marche Heroique" evoked a storm of applause. Miss Eva Mylott, the Australian contralto, who is singing in St. James during the month of April, contributed "The Lost Chord" and the Bach Gounod "Ave Maria," the latter with violin obligato by Mr. Percy Colson, who also played several solos. The choir sang exceedingly well in the motet and in Hallelujah Chorus from "Messiah;" and Mr. Eva, Mrs. Small, Miss Meyers, Mr. MacCormack and Mr. Hughes were heard to advantage in a solo and quartette. Mr. Small accompanied.

The third recital given by junior and intermediate students of McGill Conservatorium of Music was held on March 26th. Those taking part were Misses McIndoe, Percival, Hackett, Panneton, Rexford, Dickson, Maloney, Hassert, Dowd, Youngheart, Rowan, Morrow, Robinson and Jacobson; and the teachers whose efforts have been productive of such good results—Miss Clara Lichtenstein, Mrs. Keough, Mrs. Richardson, Miss McKinnon and Mr. Blair.

The feature of M. Henri Kowalski's piano recital was a group of his own compositions, perfectly played. His style of writing and technical methods are interesting as illustrative of the difference between the pianism that was fashionable a good many years ago and that of to-day. His programme also included Beethoven's "Moonlight" sonata, Liszt's "Carnival de Pesth," and pieces by Chopin, Grieg and Rubinstein.

Mr. W. Lynnwood Farnam has given his fourth series of Lenten organ recitals, playing—as he always has played—with such consummate art, such complete mastery of his instrument that the church of St. James the Apostle has been filled with grateful music lovers at every recital held there. In accordance with his usual custom, Mr. Farnham gave one all Bach programme, and also devoted a good deal of attention to the organ symphonies of Widor. One programme included an important work new to Montreal, a symphony in D by Louis Vierne. It is unfortunate that Mr. Farnam's organ is so uncertain that the postponement of two recitals was necessary. He gave the Bach programme in Douglas Church. The soloists at these recitals have been Mrs. Laing, Miss Labatt, M. Taranto, Mr. Williams, Mr. Carter and Mr. Fisk.

The audience at Kubelik's concert was not as large as it might have been, but enthusiasm ran high and he gave three encores. Regarded as a purely sensational pleasure, Kubelik's playing of Paganini's "Variations" was perfection. Such dazzling technique, comprising runs, double stopping, pizzicati and brilliant harmonies, is not often heard. At the beginning of his programme Kubelik seemed indifferent, and in the Sinding Concerto there was little of the breadth of tone or mental power that characterizes the playing of a great artist. In the second number, Wieniawski's ridiculous arrangement of themes from "Faust," the fiorituri were not always clear; but he was very serious in the prize song from "Meistersinger," and at the end of the evening revelled in the almost impossible technical feats contained in the variations. When so many great composers wrote so much for the violin there is no particular reason why a violinist should have recourse to music written for the voice; and the Prize Song was not altogether satisfying in spite of Kubelik's command of a silvery legato tone. Associated with Kubelik was Mlle. Bertha Roy, of Quebec, a young pianist who bids fair to make a name for herself. Her playing of the Bach-Tausig Toccata and Fugue was intellectual and forceful; and she made Rachmaninoff's hackneyed prelude sound


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unusually poetical. Herr Ludwig Schwab was the the accompanist.

On Good Friday evening the Montreal Oratorio Society with an augmented chorus sang "The Messiah" to an audience that filled every available seat in St. James Methodist Church, and Mr. Frederick H. Blair, the conductor, deserves to be congratulated on the most impressive choral performance that has yet been given under his baton. The runs in "For Unto Us a Child is Born" were remarkably fluent, the fugal "Amen" perfectly clear, the expression admirable, and the tone firm and solid. Mrs. Frances Dunton Wood, of Boston, made "I Know that My Redeemer Liveth" a positive and victorious declaration of Christian faith. Miss Katherine Ricker, of Boston has a sympathetic contralto voice, but her singing was uninspired. Mr. R. A. Shaw, of Toronto executed the runs in "Every Valley" very neatly, but his singing otherwise was ordinary. Mr. Fred Carter, of Montreal, who is well known as a church soloist, made a successful debut in oratorio. There was no orchestra, but Mr. W. Lynnwood Farnam's organ playing could not have been improved upon.

An interesting piano recital was given by the pupil's of Miss G. Davidson at the Fletcher School a few nights ago. The pupils who figured on the programme were Misses Jean and Estelle Murdoch, Reynolds, Thompson, Stewart, Hodgson, Sumner and Cushing. Mrs. Gnaedinger sang two songs.

Mr. Percy Colson is leaving Montreal for Rochester, N.Y., in response to a general invitation from the latter place to open a studio there.

On the evening of Palm Sunday the cantata "From Olivet to Calgary" by Maunder, was sung by Mr. Wesley's choir in St. George's church to an immense congregation; and last Monday evening the choir of St. Paul's gave Dubois "Seven Last Words" under the direction of Mr. Blair.

Great interest has been manifested in Sherbrooke over the organ recitals of Mr. John W. Bearder, of St. Peter's Church. Each programme has included a Bach Fugue, besides a varied array of compositions of both the classic and romantic schools. And Gaul's Passion Music has been in preparation for production on Good Friday.

The Aborn Opera Company made a one-night stand in Sherbrooke, singing "Robin Hood" in the Clement Theatre.

The concerts of the Musical Club in Lennoxville have come to an end for the present season. Since its inception, seven years ago, this club has flourished and grown till it now numbers two hundred and forty members. Ten concerts are given in the course of the musical season; and the Hon. Mrs. Henry Aylmer and her associates have every reason to be proud of their achievement.

A. H.

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The index to Volume 2 of Musical Canada is presented with this number. Subscribers who may by mischance not get the Index should at once report the fact to the Editor.

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A PICTURE that will probably form one of the chief attractions of this year's Paris Salon is one which represents the world's greatest musician—Beethoven. The composer—depicted in the form of a bronze statue—is seated in a listening attitude, with hand raised to forehead. At the base of the statue there is a mighty orchestra, the sombre apparel of the players being relieved by a group of chorus girls. Extending the length of the *salle de concert* which forms the *locale* the musicians group themselves into a sort of rhythmical wave, from which rise at intervals emblematical figures representing the chief characteristics of the composer's work. The artist is M. Jean Paul Lamens.

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## AT THE CAPITAL.

OTTAWA, April 25, 1908.

THE Canadian Conservatory of Music String Orchestra gave its closing concert in the Russell Theatre on the evening of April 9th. The Concert was made more than ordinarily memorable by the fact that it was made the occasion of presenting the trophies, both musical and dramatic, won in the recent competition, inaugurated by His Excellency, the Governor General, Earl Grey. Throughout the whole evening the orchestra, Mr. Donald Heins conducting, played remarkably well, even better, many thought, than in the competition. Miss M. Babin, soprano, was heard in two numbers, with orchestral accompaniment. Her voice is a high soprano of delightful quality, and she sings very artistically. Miss Gladys Ewart, a piano pupil of Mr. H. Puddicomb, director of the Conservatory, played the Mendelssohn G Minor Concerto with orchestral accompaniment. Miss Ewart is still in her teens, but played with a finish and execution quite beyond her years. Like all of Mr. Puddicomb's pupils, her technique was perfect, but besides this, Miss Ewart is blest with temperament, and has evidently a very bright musical future before her. In presenting the musical trophy and congratulating Mr. Heins and the orchestra, Col. Hanbury Williams (in the much to be regretted absence of His Excellency) referred to the pride Ottawa had taken in the success of its representatives, remarking however, that how long the trophy was to remain in the Capital was a question of peculiar difficulty. The object of the competition was to stimulate the musical organizations of the Dominion. If asking the different musical organizations of Canada to come to Ottawa at their own expense to compete for a trophy under conditions which have been taken exception to by the well known musicians selected as judges, is stimulating music, the societies will not require a further dose of stimulant. To ask a brass band, a choral society, and an orchestra to compete for the same prize, is a musical incongruity beyond reconciliation. It has been decided to have the next contest at Montreal, and to further censor the plays in the dramatic contest, one of which, in the recent contest, is said to have been rather beyond the limit, and to have rendered a more strict surveillance in the future necessary. Until some properly devised scheme is adopted for classifying the different competing musical organizations, and until, say at least three, instead of one trophy is donated, the musical societies throughout the Dominion are not likely to show any more interest in the contest than they have already done, nor is there likely to result any widespread stimulus to the art.

A Song Recital by Mr. Cecil Bethune, baritone, on April 22nd, another by Mr. Cyril Dwight-Edwards, baritone, on the 27th, a piano recital by Miss Djane Lavoie on the 29th; the Festival of the cathedral music of England, with historical notes by Sir Frederic Bridge, M.V.O., on the same evening; the Elijah to be given in Knox Church on April 30th, are musical events which will complete a very busy season.

Edwin N. Lemare, the famous English concert organist, was heard in a recital programme on the 14th of April in the McLeod Street Methodist Church before a very large audience. In fact the committee in charge of the recital announced the day before the event that every seat had been sold. His programme was one suitable rather to a larger organ than he had at his disposal here, however,


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he delighted everyone and the committee deserve great praise for bringing Mr. Lemaire here.

The Orpheus Glee Club, under the direction of Mr. Jas. A. Smith, gave its second concert in St. George's Hall, on Tuesday, April 7th, repeating the success of their last public appearance, in competition for the Governor-General's trophy. Throughout an evening of many unaccompanied part songs, the choir maintained perfect pitch. This was specially noticeable in Elgar's "My Love Dwelt in a Northern Land." Their singing of this number in the contest for the Governor-General's trophy elicited very favorable comment from Dr. Parker. The soloists were, Mrs. Gordon Kirby, soprano; Miss Berta Ostrom, contralto; Mrs. A. J. Baker, violinist; Mr. A. Dorey at the piano, all of whom are members of the club and added much to the pleasure of the evening. L.W.H.

## HAMILTON NOTES.

HAMILTON, April 20.

ON Saturday, March 28th, Albert Lockwood, out of friendship for some members of the staff, volunteered to give a piano recital to the students, and was heard on Saturday afternoon in a programme that was both instructive and enjoyable in the highest degree. Mr. Lockwood is head of the musical faculty of Ann Arbor university, and is one of the finest pianists in America. His technique is stupendous, and his musical interpretation refined and sympathetic. Power and delicacy, brilliancy and pathos are at his command in fullest measure. It would be hard to particularize in a programme where all was splendid, but special mention might be made of the Bach numbers, which are usually considered dry, but under Mr. Lockwood's hands, come out as gems of beauty and clear enunciation. Such an opportunity comes to few schools and will mark an epoch in the history of the Hamilton Conservatory. Subjoined is the programme:

J. S. Bach, Preludes and Fugues, 2, 4, 5, 21
Chromatic Fantasia and Fugue.
Tschaikovski - - - - - Sonata.
Schumann, - - - - - - Papillons.
Chopin, Fantasie, F Minor, Op. 49.
Brahms, Intermezzo, Op. 118, No. 2.
Leschetizky, - - - - - Le Lucciole.
Liszt, - - Tarentelle (Napoli).

On Saturday, April 4th, Mr. Hewlett's organ recital was devoted entirely to the works of Wagner; when he gave a masterly interpretation of the following numbers:—Overture and March from Tannhauser; Waldweben and Funeral March, Siegfried; Prelude to Parsifal. Mrs. H. W. Parker, Toronto, sang Elizabeth's Prayer from Tannhauser, and "Dreams," one of Wagner's few separate pieces.

On Tuesday, April 7, the Hamilton Symphony Orchestra, (conductor, Fred Domville) gave the annual concert in Y.M.C.A. hall. Mrs. LeGrand Reed gave several numbers in fine style with beautiful accompaniments by W. A. Hewlett. The orchestral numbers had been well rehearsed and were well given, when allowance is made for the material available in a place of this size. The programme is appended:—

Overture, "Night and Morning," Von Suppe.
Andante from 6th Symphony, Schubert.
Invitation to Valse . . . . Weber.
Song of Evening Star (oboe solo,) W. Ostler.
. . Wagner.
Serenade . . . . Moszkowski.
Last Dream of the Virgin (strings) Massenet.
Overture, "Poet and Peasant" Von Suppe.
Wedding March . . . Mendelssohn.

On Tuesday, April 14, the Central Church choir under C. Percival Garratt, produced Wm. C. MacFarlane's Cantata, "A Message from the Cross," which is virtually a passion music. The rendering was very good, being well prepared, and sympathetic in production. The solo portions were taken by Miss Stares, Mrs. Macklem, Victor Hutchison and Harold Hamilton.

I cannot pass the entertainment given by the monologist, Mr. Leslie Harris, in Y.M.C.A. hal

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on Thursday, April 16, although it can hardly be called one of our musical doings. But Mr. Harris is such an excellent musician; his little preludes, interludes and accompaniments to spoken words, were apparently improvised, and were all so musicanly and delightful. His rendering of the "Merry Widow" waltz after the manner of Mozart, Chopin and Sousa, was such excellent mimicry, and the entire entertainment so free from any vulgarity, and so appealing to musical people that it calls for mention here.

On Good Friday, W. H. Hewlett and his Centenary Church Choir, gave a very good presentation of Haydn's Passion music (the seven last words of our Lord). Haydn's tuneful music, while sounding a little old fashioned in these days of Brahms, Elgar and Strauss, is delightfully natural, and truly devotional, and was old "Papa Haydn" himself. The solo work was taken by Miss Adeline Smith, Mrs. G. Allan, Victor Hutchison and Roy McIntosh. Though somewhat interfered with by colds, they sang their music con sentimento; Mr. Hewlett's organ accompaniments were, as usual, masterly, and the whole performance was not only a delightful but a profitable and suitable exercise for Good Friday evening.

Next month I shall (with the permission of the editor) have a few words to say about the year's work of the Conservatory of Music.

Mr. O. S. Ambrose, known the length and breadth of the continent as the composer of "One sweetly solemn thought," and other popular numbers, died on the last day of March, after a long period of failing health and strength. Mr. Ambrose was born in Chelmsford, England, but came to Canada at an early age. After a short sojourn in Kingston, he located in Hamilton, where he taught successfully for many years in the Ladies' College, and officiated as organist in the church of the Ascension, for a long time. For the last few years he had discontinued the practice of his profession, but in bygone years his influence for good was powerful in this part of the country. REQUIESCAT IN PACE.

Mr. Bruce Carey, accompanied by his wife, his sister and his cousin, Miss Stella Carey, left immediately after Easter for a four months' visit to Italy (for study) and other parts of Europe.

J. E. P. A.

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WIDOR'S new work, "Les Pecheurs de Saint-Jean," has had a successful premiere at Antwerp.

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## OUR NEW YORK LETTER.

NEW YORK, April 22, '08.

THE initial New York engagement of "The Henry Miller Associate Players," as they are called, has proved to be an auspicious beginning for the new organization. Mr. Miller has spared no effort to make his company and entire production as efficient as possible, with the result that he has gathered together a company of players than which there is none better in New York to-day, and one might even venture the suggestion that it would be difficult to find its superior anywhere, for each part is played with great skill, and the performance

CHARLES RANN KENNEDY

Author of "The Servant in the House," a new drama which is being heard with pleasure in New York, under the direction of Henry Miller, a Canadian Actor.

—Photo by Alice Boughton.

throughout is never marred by the many flaws of mediocre acting and stage-management which seem almost inseparable from the average theatrical performance. If Mr. Miller's reputation as a producer needed any further corroboration, his latest venture has supplied it.

In the choice of his company, Mr. Miller showed his excellent judgment in selecting Miss Edith Wynne Mathison as the chief member of the cast. Of course in choosing her there was no thought of displacing Miss Margaret Anglin, for public opinion is divided between these two artists, but Miss Anglin is otherwise engaged just now.

The role which Miss Mathison has in this new play, "The Servant in the House," is one in which her admirable qualities as an actress are shown to advantage. This might well be presupposed from the fact that it was written by her husband, C. Rann Kennedy. The play is always good, at

times intensely interesting. It is original in conception and well constructed for the most part. But in the early scenes Mr. Kennedy has permitted the action to drag at times, to an extent which, in a play with fewer redeeming qualities, would prove fatal. However, the excellencies of the play are so marked that it can afford a few weaknesses.

The plot—or, more literally, the succession of incidents developed during the course of the piece are too intricate to be adequately sketched in a few words. Suffice it to say the chief characters are the servant in the house, a brother of an Anglican clergyman, who, after an absence of many years, returns and takes a position as butler in his brother's house and eventually rights some troubles in the house and church. This role is played by Mr. Walter Hampden, and in less able hands the part would develop into a burlesque and a sacrilege for Mr. Hampden is obviously gotten up to resemble Christ. But he not only saves it from possible failure but adds a touch of dignity and solemnity to the role that is most effective. The part of the clergyman is played by Mr. Charles Dalton, whose worst fault is an over-staginess, almost melodramatic at times. There is another brother, a reprobate who has become a drain cleaner, and this part is excellently played by Mr. Tyrone Power.

Miss Edyth Wynne Mathison appears as the clergyman's wife, and fully fulfills all the exacting expectations which her audiences have learned to look for in her work. It would be difficult to overestimate or over-praise the art of this Englishwoman. She has all the requirements for a great actress, and has developed them to the highest degree. Every character she portrays lives and moves and has its being according as its fullest requirements demand and allow. The play and its playing are certainly among the finest achievements of the local stage for some time. In truth "The Servant in the House" has made such an impression that the Harpers, who do not, as a rule, publish plays, are bringing it out in book form, so convinced are they of its readable as well as actable merits.

Among other notable happenings in the local theatrical world are the production of two plays with Canadian settings. One "The Royal Mounted," a story of the Canadian Northwest Mounted Police, in which Cyril Scott is the star, and William C. and Cecil DeMille the authors. The other play is "The Wolf," a story of the Canadian woods, by the author of "Paid in Full," Eugene Walters.

The musical season is practically over. Hofman & Kreisler, the latter of whom has been seriously ill, have one more joint recital to give. Their piano and violin recitals are attracting attention. Harold Bauer gave his third and last New York recital on Tuesday. He presented a popular programme for students, and fully sustained his universal reputation as one of the great pianists.

The opera is over and all the orchestras have finished their season. One Italian opera company however, is playing a short engagement in stock repertoire, and is meeting with considerable success.

SYDNEY DALTON.

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## MUSIC IN OSHAWA.

OSHAWA, April 17th.

THE St. Patrick's concert in the Opera House on the evening of March 17th was replete with entertaining features. Standing room was at a premium, and the management are to be congratulated on having so successfully surpassed any of their previous efforts in honouring the memory of Saint Patrick, dear to the heart of every true Irishman. Mr. Jules Brazil, in his musical skit, "The Musical Family," was the hit of the evening and was repeatedly encored. Songs appropriate to the occasion were given by Miss Nellie O'Loane Bryne and Mr. George Somers, both of Toronto. Miss Bryne was especially pleasing in "Kathleen Mavourneen" and "Killarney," while Mr. Somers' rendition of "The Minstrel Boy" won him an enthusiastic encore. Marguerite Dunne, the well known elocutionist, gave two readings in her usual well known style, which were well received.

Toronto talent furnished the entire programme at the concert given in the Opera House in aid of the Hospital Fund on Tuesday March 10th. The artists were the Misses Allen and Twohy, pianists; Miss Smellie, contralto; Miss Winlow, celloist; Miss Jennie Williams, soprano; and Miss Ida Manders, elocutionist. The opening number, Greig's concerto, two pianos, by the Misses Allen and Twohy, was an artistic treat and received much well earned applause. Miss Smellie has a cultivated contralto voice and sang with good effect Pilissier's "Awake" and "Leaving Yet Loving," Marzails. Miss Winlow, celloist, has been heard in recital in Oshawa before. Her playing of "The Spanish Dance," Popper, received a well deserved encore. Miss Jennie Williams sang with excellent expression "Carmena," Wilson and "For Good Luck," Lehmann. Both Miss Twohy and Miss Allen rendered piano solos very acceptably. The hit of the evening, however, was the exquisite rendering of "By the Seashore," Smetana, by Miss Allen, a number which was most exacting, and demanded a good, well developed technique as well as a delicate temperament and a keen sense of interpretation. Miss Featherstone and Miss Hazel Ellis performed the duties of accompanists very acceptably.

Mr. John H. Branton, of this town, has lately received the appointment of the position of choir leader at All Saints' church, Whitby, a position in which his many friends wish him every success.

The experiment of the Oshawa School Board in engaging the services of Mr. J. Bottomley, A.R.C.O., as singing master, culminated in a concert given by pupils of the High School in the Opera House, Wednesday, April 15th, which was

packed to the doors. The work of the pupils of that institution drew great praise upon themselves and their teacher by the quality of the programme rendered. In addition, the management was fortunate in securing the services of Miss Clough, of Collingwood, a soprano, of more than uusal ability, who delighted the audience by several solos, chief of which might be mentioned Dudley Buck's "When the Heart is Young" and "For all Eternity," Mascheroni. Of the pupils, the honours of the evening were divided between the Misses Stalter and Samells, who, in their solos, showed decided talent. Great praise is due Mr. Bottomley for his excellent work, as it was conceded, by all who were fortunate enough to attend, to be the best concert ever given under the auspices of the High School.

Mrs. W. A. Hare, popular in musical circles here has recently been appointed soprano soloist at Simcoe Street Methodist Church.

On April 30th, in the Simcoe Street Methodist Church, the Oshawa Choral Society will give its annual concert under the baton of W. F. Pickard, the popular concert conductor. An unusually attractive programme is promised which, it is predicted, will surpass anything given here in former years.

R. N. J.

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## TORONTO CONCERTS

On March 25th Kubelik, the phenomenally gifted pianist, gave a recital at Massey Hall before the largest audience that ever greeted him in this city. He introduced the Sinding concerto in A major, which, being unfamiliar to his hearers, did not make a profound impression, although every one admired the mastery of the technical difficulties revealed by the young virtuoso. His most astonishing achievement was his playing of Paganini's variations on Rossini's melodious "Di Tanti Palpiti," a work which is as clear as crystal to the most ordinary musical comprehension, although its transcendental technical difficulties may not be thoroughly understood by those who do not play the violin. The variation in double harmonics is of enormous difficulty, but, nevertheless, Kubelik played it with more certainty than the average solo violinist can execute double stopping in the natural notes of the instrument. Other notable numbers were the "Faust" fantasia of Wieniawski, aad the Wilhelmj transcription of "Prieslied" from Wagner's "Meistersinger." Neither of these pieces seemed to offer the slightest trouble to the violinist who rendered them with the greatest apparent ease. Miss Bertha Roy, an accomplished French Canadian pianist, made a distinctly favourable impression on this, her first appearance in Toronto.

On March 31st, the People's Choral Union, under the conductorship of Mr. H. M. Fletcher, attracted a large audience to Massey Hall on the occasion of their annual concert. About two hundred singers mustered on the platform and gave a most creditable account of themselves in a varied selection which included several *a capella* numbers. The chorus shewed noticeable improvement on their singing of last season in regard to quality of tone, and unanimity and certainty of execution. Their rendering of Costa's "With Sheathed Swords," was bold and virile, while on the other hand the *a capella* number by Prætorius, "Lo How a Rose e'er Blooming," was marked by delicacy and sustained softness. A piece that greatly pleased the audience was "Where are you going my pretty Maid." Liszt's "Sing Praises" from the Graner Mass was a more exacting task. This number enlisted the services of a solo quartette composed of Mrs. LeGrand Reed, Mrs. Bessie Bonsall and Messrs. W. F. Robinson and Ruthven MacDonald. The effect was very seizing. Mrs. Le Grand Reed, Mrs. Bonsall and Mr. Ruthven McDonald sang several solos during the evening with more than their accustomed success, each of them being in fine voice and in a sympathetic musical mood.

Mr. Carl H. Hunter, the Toronto tenor, who has been absent several years studying in Germany, made his debut on April 7th at the Conservatory Music Hall, aad made a decidedly favourable impression by the distinction of his style aad voice in a varied and exacting programme despite the fact that he was suffering from a cold. Mr. Hunter was assisted by Mr. Paul Hahn, whose solos on the 'cello, always sympathetic, were much appreciated, especially the reverie on "Carmen" by Mr. Albert Nordheimer, and Miss Heloise Keating, who proved herself to be a most accomplished harpist. Mrs. Blight officiated as accompanist with her well known skill and judgment.

April 8th, Mr. Lissant Beardmore gave his farewell recital at Conservatory Music Hall before leaving for Europe to continue his studies. Mr. Beardmore's naturally fine tenor voice was heard to advantage in French, German aad English songs, but the special appeal of our own language was made apparent when he gave Schubert's "Who is Sylvia" and the old English "Drink to me only with thine eyes," which aroused his hearers to enthusiasm. He was assisted by that singer with the charming soprano voice, Mrs. Mabel Manly Pickard, and Norma Florence Johnston, a solo pianist of exceptional gifts and trained accomplishments. Mrs. Gerard Barton played the accompaniments to Mr. Beardmore's songs with admirable judgment and excellent technique.

The concert of the Conservatory Symphony Orchestra is noticed in the band and orchestra section.

Josef Hoffman and Fritz Kreisler were advertised to appear in a joint recital on the 13th April, but to the disappointment of many it was announced at the last moment that Kreisler was too ill to appear. Consequently Hoffman gave the whole programme himself. He has probably never played better in Toronto, despite the fact that he has developed occasional touches of aggressive animosity against the bass of the piano.

On the 24th, Miss Franziska Heinrich, formerly a pupil of Dr. Edward Fisher, who had lately returned after four years study in Europe under the best teachers of the piano, made her debut at the Normal School. Although suffering from slight

indisposition, she won the esteem of her audience by her finished playing of numbers by Beethoven, Chopin, Hummel, Schumann and Liszt. She is a brilliant player while always producing a musical tone and renders her music with refinement and poetic feeling.

April 21st witnessed the re-appeareance of Mme. Fannie Bloomfield Zeisler, the greatest woman pianist of America, who has been absent from Toronto for about seven years. She made a new conquest of her audience by her beautiful playing of a choice programme which included the Chopin Sonata with the Funeral March and Beethoven's thirty variations in C minor. She created a furore by her wonderful execution of Hutcheson's transcription of "The Ride of the Valkyries." She is still the delightful and magnetic player that she was in the past of a decade ago.

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Mme. Le Grand Reed has settled upon May 6th as the date of her song recital, which had been postponed owing to her recent illness. It will be given in the Conservatory of Music Hall, with the assistance of Lois Winlow, cellist, and Carolyn H. Barton, accompanist. Mme. Reed has made a complete recovery and is now preparing many new songs which will be heard in Toronto for the first time, at her recital.

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An album containing seventeen of Schubert's songs in his own handwriting has lately been discovered in Vienna among the papers belonging to the family of the singer Teresa Grob, who was a friend of the composer. One of these songs has hitherto been unknown.

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The first volume of the Symphonic Poems of Franz Liszt, edited by M. Eugen d'Albert, has just been published by Messrs. Breitkopf & Hartel.

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May 4th—Caruso and concert Company at Massey Hall.

May 4th—"Man of the Hour" Princess Theatre.

May 6th—Recital by Mrs. Le Grand Reed, Conservatory Music Hall.

May 7-8-9—"The Three Little Maids," Toronto Press Club entertainment, Alexandra Theatre.

May 11th—E. H. Sothern, Princess Theatre.

May 18th—"The Lion and the Mouse," Princess Theatre.

May 25th—Lillian Russell, Princess Theatre.

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In the R. S. Williams & Sons Company, Limited, retail talking machine parlors a few days ago there was a caller who was the proud possessor of a very old newspaper bearing the title of the Daily Globe, Toronto, Canada West, dated Tuesday, July 18th, 1865, which contained a write up and advertisement of the first excursion over the Grand Trunk Railroad to Niagara Falls, and also had a good sized advertisement of the R. S. Williams concern advertising Victoria organs and melodeons. Two very well known established houses had their advertisements in this paper also, in the firms of W. A. Murray and Rice Lewis.

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One of the pleasing surprises of the season was the appearance of Mr. John Dunsmure, Scottish basso, in a production of Rossini's "Barber of Seville" at the Princess Theatre April 23-25. Mr. Dunsmure is the possessor of a magnificent voice and gave a splendid rendering of the role of Don Basilio. Roman Klekko was the Figaro, Mme. Baldini, Rosini, and Pierre Gherardi, Count Almaviva. The company gave a very enjoyable aad well balanced representation, and it is a pity that they were not better patronized by the public.

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OPERA & DRAMA

## THE TORONTO THEATRES.

THE month that has elapsed since I last wrote of local theatres for these pages has been productive of only one event worthy of careful critical attention, but it was an event that lifted the playhouse so far above the ordinary plane of its appeal as to compensate for much else that the patient playgoer has otherwise to endure. One refers to the brief visit of Miss Julia Marlowe, which embraced four productions, two at least of which (Romeo and Juliet" and "As you like it") were of paramount interest in that they could not be matched by any other artiste on the English speaking stage of our time. That popular piece of fustian, "When Knighthood was in Flower" and "Gloria" a little farce of mediaeval colouring, skilfully written in a vein of sustained humour, by a very promising Irish dramatist, James Fagan, completed the series.

To those who have watched the gradual flowering of Miss Marlowe's art, its steady growth in individuality is its most salient quality. This does not mean the acquirement of mannerisms, but rather the reverse. With no loss of physical attraction, her acting has become more spiritualized—more of an inner utterance. This is why it remains so essentially youthful, why as in the case of Rosalind, the roguish hoyden of to-day seems in all essentials younger than the girl who laughed in Arden wood fifteen years ago. What one intends to convey can be symbolized by a small fact; fifteen years ago she played Rosalind with a wig, to-day her tricksy elf-locks teases the eye all through the woodland scenes. The last vestige of that which was stiff, formal and artificial has disappeared from her art. It has become fluid and idiomatic and free, yet always with a touch of classic repose. Even when she is playing such a role as Mr. Kester's Mary Tudor, so far beneath her present capacities despite its incessant fatiguing trivialities she gives all the buoyancy of her soul to the part and illuminates the jejune scenes she is called upon to play.

The progress she has made and the especial channel it has taken is the more remarkable when one remembers that it is wholly the result of personal insight and self-criticism. She has from the first been so beautiful, graceful and magnetic that the critical public was always prepared to accept her for what she gave them and make no demur. The apparition of one so talented was a gift sufficient in itself. What ordinarily happens to the young woman who finds herself greeted as she has been greeted with unnumbered critical plaudits, with minor poets rhyming sonnets to her, with a multitude of her own sex to acclaim her beauty? It would be cruel to name instances, and the reader can easily find them in his own recollection. Who has not noted in some woman of talent and yet young the growth of certain mannerisms, certain affectations of speech, certain hard conventions of style that, as the years go by, become less endurable. The public forgets her; if she continues on the stage it is to play subordinate parts and once in a while an erudite critic in the provinces digs up the fact that she once played Juliet. How many exquisite young actresses have gone that road and how many more are going that way daily? Not so Miss Marlowe. She has steadily perfected her powers of expression so that she possesses an absolutely free, beautiful and unmannered style, in itself so spontaneous and gracious that even the word "style" used in best meaning seems out of place. This beauty of utterance which embraces not only voice and phrases, but glances, movement and gesture, she uses, not as an end, but as a means. With an infinite capacity for rich and melting speech the accusation can never be made against her that she "has grown" too


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fond of the sound of her own voice. In fact, it is when Miss Marlowe is not speaking at all, but when she is listening with subtle shades of expression playing over her face that her art attains its most poignant spiritual quality. Her acting even in such a comparatively simple and rollicking role as that of Gloria is a constant stimulus to the imagination. In the higher realms of the poetic drama she steadily appeals to the "sixth sense;" there is an over tone suggesting something beautiful unuttered, a shimmering of "the light that never was on sea or land."

Many years ago, in writing of Mary Anderson, William Winter quoted Wordsworth's verse:

"The stars of midnight shall be dear
To her, and she shall bend her ear
In many a secret place,
Where rivulets take their wayward round
And beauty born of murmuring sound
Shall pass into her face.

To the Julia Marlowe of to-day these lines are more appropriate perhaps than they ever were to the artiste on whom they were bestowed. They possess the key suggestion of Juliet (her greatest role) as she first appears, and the deepening and spreading spiritual import of the characterization, its inner flame, its symbolic suggestion of youth and love overcome by fate and death, stamp it as one of the noblest achievements in the annals of the Shakespearian drama.

Space avails not for more than this brief commentary on these performances, but one must add a word as to the excellence of the productions. In Messrs. Frederick Lewis and White Whittlesey, Miss Marlowe was supported by actors of genuine poetic aspiration and a prevailing taste and skill characterized all four productions.

Shakespearian offerings have indeed not been scarce in the past three or four weeks. Mr. Louis James, an actor of experience and much popularity in the southern and western states, paid his first visit to Toronto as a classic star. He essayed Falstaff in "The Merry Wives of Windsor," both Dromios in "Comedy of Errors" and Shylock in "The Merchant of Venice." The patronage was enough to dampen the spirits of the most buoyant of actors, but one fears that there is more buckram than blood and tissue in the acting of Mr. James even at his best. In a superficial sense he has the tradition and artifice of his craft at his finger ends, with a good old fashioned relish for the centre of the stage and all the "points" that can be hammered out of his lines within a given space of time. In Falstaff he had something of the ripeness and a plomb of the old-time comedian, but the mirth and unction did not seem to exude but to be laid on with his make up. But then the fat Jack of "The Merry Wives" is but a pale reflection of the glorious roysterer of "Henry IV." The actor's Shylock was not to me a convincing performance, despite the fact that he gave a just and sonorous expression to Shakespear's lines. Mrs. James proved herself possessed of a good deal of magnetism and some capacity for mirth as Mrs. Ford, but did not measure up to the height of Portia.

The end of April finds the three months experiment with the Royal Alexandra English players at an end. It has not been a very fortunate experiment, and nobody seems to blame. The actors who were conscientious strove to do their best without any guidance to speak of. The worst that could be said of them was that some were stodgy. At their best some were very good indeed. The primary error was in the choice of plays: chiefly those sticky and sentimental trivialities like "Our Boys" which are just as "tommy-rotten" as musical comedy with no pretty girls and charming dances as a compensation. A piece of really good fun like "The Private Secretary" with its sound

JULIA MARLOWE.

Germanic construction did not fail of public approval.

Musical comedy in spring time is apt to be a sad business. The comedians who were spontaneous in the previous August or September, have repeated the same prank or bit of clowning so often that it has lost all its verve, the chorus has become depleted and what is left is saddened and obsessed by thoughts of the coming lean months of summer; the scenery that in all probability will not be used again is allowed to become shabby. Several sad evidences of this decadence have of late been provided by Mr. Eddie Foy, Mr. Richard Carle, and Mr. Frank Daniels. Of each of them let us say, "Requiescat in Pace!"

April 20, 1908. HECTOR CHARLESWORTH

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MAY, 1908.


## NOTES AND COMMENTS.

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The musical public are warned to be on their guard against persons who pretend to be agents for Musical Canada and fraudulently collect subscriptions.

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Mr. Philip A. H. King represents Musical Canada in Montreal, and is authorized to receive subscriptions and advertisements for that city.

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## THE HARPSICHORD OF HANDEL.

### HOW IT WAS FOUND IN A SALE-ROOM.

To a music-seller's shop in Halford Street, Leicester, there has recently been removed a harpsichord of historic interest. Not only is the instrument nearly three hundred years old, but its keyboard has felt the touch of a great master.

Made by Andreas Ruckers, the Stradivarius of harpsichord makers, decorated, it is believed, by Van der Meuler, and played on by Handel, this famous instrument, coated with the dust of centuries, found its way to a modern and prosaic sale room. There its identity was discovered, and one of the finest harpsichords in the world was thereby rescued from a dubious fate.

Over the sounding board is the date of manufacture—1614. Immediately over the keyboard is the inscription, in black letters, "Andreas Ruckers me fecit Antverpiæ." Seven feet six in length, and two feet eight in width, made of birch, this old harpsichord, with its antique brass mountings, mahogany veneering, and paintings, is in a wonderful state of preservation. Apart, however, from its associations, it is a musical revelation to twentieth century musicians. Its tone effects, unimpaired by age, are superb. Compared with its quiet, soul breathing melody, the modern pianoforte seems harsh and metallic.

Before the instrument came into the hands of its present possessor—Mr. Cyrus Gamble, a Leicester musician—it had passed through many vicissitudes. At one time it belonged to the Rev. John Bower, president of the Bath Philharmonic Society. The reverend gentleman always contended that "on this particular harpsichord Handel played a great deal." and this opinion is corroborated by other well-known authorities.

Four distinct effects can be produced on the instrument, viz., lute, oboe, harp, and lute and oboe combined. The fact that it possesses two keyboards is very important. And there are very few harpsichords in existence bearing an earlier date than 1614. The two in South Kensington Museum are dated respectively 1639 and 1651, and the earlier one has only one keyboard.

The painting on the inside of the cover attributed to Van der Muler, represents a landscape with a castle, believed to be that of Heidleberg. In the foreground is an equipage. The fashion of the period to decorate harpsichords with paintings by famous artists led to the sacrifice of more than one valuable instrument for the sake of the picture. There was one harpsichord, for instance, on which Reubens painted "Cupid and Psyche." What became of it is a mystery.

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## CANADIAN MUSICAL BUREAU.

Mr. Wm. Campbell, manager of the Canadian Musical Bureau, Toronto, announced that he is organizing for the season of 1908-9. Artists intending to make a bid for next season's business should put themselves in communication with Mr. Campbell at once. The coming season will be the eleventh in which the Canadian Musical Bureau has attended to the want of the profession, and it has done a good work. The office of the Bureau is at 221 University Avenue, where artists can arrange for an appointment with the manager either by letter or telephone.

# VOCAL

## SIGHT SINGING IN TORONTO.

In view of the strong claims advanced by Toronto to be considered a musical city, it may not be out of place to present an aspect which has apparently been overlooked, viz., the inability of the singer to read even moderately well at sight. The more one considers this fact the more he is inclined to question whether, after all, it is an indication that a city is musical because it possesses some very fine choral societies and patronizes classical concerts. The sugar is in great danger of being rubbed off the pill when it is realized that the fine results attained by the choral societies are the outcome of "parrot tuition," or, in other words, due to the ability of the members to pick up a melody that has been pounded into their ears; for the sorrowful truth must be told that a large percentage of the members are quite unable to read the music they are singing. They may declaim their parts in stertorian tones, and with all the assurance of past masters in the art, but at the back of it all it will be found that a long suffering piano is responsible for all this fine abandon. I know of no country with such pretensions that figures so far down the scale for sight singing,—or ability to read at all, —and it is a matter for wonder that Torontonians would not have more pride than be content to remain there.

Personally, I am inclined to think that the root of the whole evil is to be found in the system employed for teaching singing to the young in the schools, and if one cares to contrast it with the thorough methods adopted in the old country, and compares the results, he will at once be convinced of the superiority of the old country system. Here, the tuition is left to the care of the ordinary class teacher, who may, or may not be, qualified to teach vocal music, and who naturally has to rely on the help of the piano. The teacher's work is supervised, at intervals, by "one" singing master. There, a city of the size of Toronto would have a staff of from ten to a dozen specialists, who teach from the note and without instrumental help. Here, the end is reached, in that the piece of music is learned, but is the child any further advanced in its knowledge of music? Not one iota! It was my privilege some years ago to witness a demonstration in sight singing in a town in the old country. The singers were the veriest mites, from perhaps seven to twelve, and absolutely correct two-part singing was obtained from them in the major and minor modes. There was no taking of the parts separately as here, and there were also transitions to distant keys. How many of our church choirs could do this?

The result of the system here is that we find when the scholar's time at school is over, he is very little further advanced than wehn he joined when he was six. Learning the rudiments of singing does not now appeal to him, and is indeed not so easily acquired. He would like to join a church choir, however, and, having a good voice, the organist is glad to have him. And here the dreary round of learning from the organ, simple tunes such as "Dundee," has to be followed. As in our schools and church choirs, so in our musical societies. I cannot help wondering what the result would be were the piano to be forbidden at our choral societies' rehearsals, and the members required to give a guarantee, and stick to it, of course, that they would not pick out their notes from the piano at home. Think you, would the concerts be given so early in the season as February? I trow not! Singing by ear is rampant in Toronto, and, "Oh, the pity of it."

SIEGMUND.

## WHY ENGLISH PEOPLE CANNOT SING.

AN ANSWER BY MARIE C. STRONG.

An article in last month's Musical Canada, "Why English People cannot Sing," by one Broadbent, claims my attention to this much discussed theme which, to my mind, is unworthy the pen of any one professing to be a judge of the possibilities, or, as he would have us believe, the impossibilities. of the Anglo-Saxon tongue.

No time is more opportune than the present for

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the suppression of this unwarranted and false idea with certain individuals. Upon what authority does Broadbent make this sweeping statement, that English people cannot sing?

The British Isles have produced many of the most noted singers.

England is the home of oratorio, and her great musical works and sweet songs, are sung by the masses of her people, from the silver voiced choir boy to the great artist. And who would or could disassociate the dear, old Emerald Isle from the bard, harp and song? And is it not conceded by the best authority that the Irish folk song is the most beautiful of all nations? Yet, they never reach the heart so entirely as when rendered through the mellifluous voices of her own dark eyed maidens and noble sons.

Scotland, characteristic of pipes and tartan, its bonnie lads and lassies, with their soft honeyed voices, sing because they love to sing the exquisite lyrics of their heather bloom land, and thrice more inspiring and touchingly beautiful, is her folk lore, when sung by her own people. United States, Canada, Australia and other colonies, have sent forth a flattering and commendable quota of singers, who have reflected no small renown on their own lands, previous to crossing the ocean, to perfect and complete their studies in London, or elsewhere. Our own Nordica states that so excellent a training had she in Boston that, on going abroad, she found she had nothing to undo in her work.

Our English vowels, contrary to Broadbent's statement, are neither thin nor gutteral, and if correctly used, they are most liquid and conducing admirably to pure tone. Neither do they cause "constriction or tightening of the throat when the voice is raised." If attack and pose of tone are maintained throughout, the voice flows on, vowels and consonants come lightly and easily forward, and the singer finds him or herself relieved, of that ever present and ever to be guarded against contraction or "muscular grip," which makes our language in common with all others, difficult and unmusical, in song or speech.

Italians use the vowel *ah* in solfeggi, for the simple and wise reason that it is, with them, the foremost vowel in the mouth, hence, excellent results are achieved by its exercise, in the ultimate establishment of poise of the entire voice.

With American and Canadian voices, however, similar results with the vowel *ah* in vocalization, are not attained,—the *ah*, with our people, lying in the extreme back of mouth—but, by substituting the *O* or *oo*, with a favourable vowel consonant, that plays directly on the lips, front teeth or tip of tongue, will eventually reward the student with a full, rich round quality of tone, particularly in the medium voice, where, with so many singers, it is thick and harsh, or bald and empty.

Broadbent emphasizes the use of the broad vowels, as the chief requisite to a good tone and correct singing. This, with the absence of concentration and modification, may become positively explosive, consequently deficient in musical beauty —in fact, from reliable authority, I understand that the extreme broad vowel sounds, in the Yorkshire voices, detract considerably from the best results in choral singing, and for this reason, their work is somewhat inferior to the magnificent tonal effect, clean and crisp enunciation of our own superb Mendelssohn Choir.

"The great secret of voice production is relaxity; the great difficulty is to get that relaxity by conscious muscular control." Would not this assertion impress any person as extremely ambiguous. Can any one tell me what Broadbent can possibly mean by this. How can relaxity exist, with conscious muscular control?

Relaxity is indispensable – correctly posed tone must and does sing through the resonance chambers —mind and ear must be ever and always alert to a direct, clean, forward attack—quality must be agreeable, will be forthcoming. But, permit the mind to dwell on muscular control, and the most appreciative in tone vanishes. People of the British Isles are more easily taught singing, from the fact that their vowels and consonants are, in comparison to Americans and Canadians, much softer. The latter, with few exceptions, being hard, unmusical, and often disagreeable.

Were we, as a people, to cultivate mellow voices in conversation, by allowing the tone to flow easily forward into the soft vowel sounds, humouring the consonants, instead of crushing them into an unintelligible mass, we would then hear our English spoken and sung in all its beauty, on this side of the Atlantic, as well as on the other.

Foreigners cannot teach us to sing in English. They have not, do not, and evidently cannot grasp the technicalities of our language. The cause may be insufficient study, or a deep rooted prejudice to its imaginable, insurmountable difficulties.

There should be no exoneration for any one thoughtlessly circulating broadcast such erroneous and ill founded ideas on this vital question, as those from the pen of my contemporary, and every one of the Anglo-Saxon race, particularly those in the art world, should rise in just indignation, energetically fighting it to the finish.

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### MR. WILLIAM GILLESPIE.

Mr. William Gillespie, of whom we reproduce an excellent portrait, is well and favourably known throughout the province as concert baritone. In Toronto he has won reputation as choirmaster of the Church of the Ascension, and as singing master. Mr. Gillespie was born in Quebec of Scottish parents, and came to this city about seven years ago. He

studied under David Ross for four years, and for a time with R. S. Piggott. He is recognized in Canadian musical circles as the possessor of a baritone voice exceptionally rich and well cultivated. He was one of the promoters of the Heather Male Quartette, and is now forming a choral society for the performance of Scottish music. He will be glad to hear from gentlemen willing to assist him. Address, studio, Standard Bank Chambers, 155 King Street East.

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### RENEWAL SUBSCRIPTIONS.

Subscribers whose renewals are now due or overdue will oblige the editor by forwarding their subscriptions without awaiting a formal notice.

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In the Tatler, Mark Hambourg's brother Jan, the violinist, tells of an enthusiastic young woman who once addressed him gushingly at an "at home" with the request that he would play "that beautiful piece, 'Because of Cæsar's Squeeze.'" As he looked at her in utter bewilderment as to what she could mean, she explained herself by humming over the opening bars of the berceuse by Cesar Cui.

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The London Globe reproduces the following notice seen in a Cornish shop window:

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## EASTERTIDE MUSIC.

THE musical services in the churches at Easter are yearly becoming more of an evidence of the importance and dignity of this part of the exercises of public worship. Most choirs augmented their usual Sunday programme of song for the occasion; in not a few the major portion of the service was given over to the choral body; while several organizations made the musical expression of the Resurrection a sustained and coherent one by rendering an entire cantata at the service.

One feature which is gradually becoming incorporated is the introduction of orchestral instruments at special choir events. This is an innovation of great effectiveness, and it is hoped that more attention will be devoted to it in the future. The writer has heard musical services in New York where a cello, for example, was combined with choir, soloists and organ, and the result was indescribably fine. In cases of this kind, the orchestral instrument often plays an independent obligato part, specially written for it for the occasion.

The importance of music in the exercises of divine worship was the theme of an address given by the Rev. H. A. MacPherson, in Chalmers Church on Easter Sunday, and a synopsis of the same will be found below. Mr. MacPherson's address is specially worthy of citation since it represents the sane and unprejudiced attitude towards ecclesiastical music which is becoming more widely adopted upon the part of the ministerial profession in this twentieth century. E. H.

## THE POWER OF MUSIC IN THE CHURCH.

By the Rev. H. A. MacPherson

A FEW years ago, in some churches at least, music was regarded as a sort of intrusion upon the solemnity of the service; and any who advocated it was looked upon with suspicion. But that day is gone.

Through the work of well organized choirs and choice choir music, emphasis has been placed upon praise as a scriptural part of the service. This is as it ought to be.

When one considers the part song has played in every department of Divine and human operation, it is a source of wonder that it has taken so long to appreciate the importance of praise in our religious work. Some instances might be noted to show how great experiences in nations and in individuals have been marked by songs that will never grow old.

The deliverance of God's ancient people after hundreds of years of servitude in Egypt was the occasion of Israel's national anthem sung by Moses and the people on the shores of the Red Sea. In fact it is the only service of praise that is mentioned in connection with that worship. Surely the greater spiritual deliverance from sin ought to call for increased thanks-giving in song to-day.

We are familiar with the thrill that is felt when our ears catch the notes of martial music. The bugle is in battle an indispensable as the rifle. And in all ages soldiers have waged unequal warfare under the inspiration of their music.

The reformers under Martin Luther were often rallied by the singing of some of the warrior psalms. The Covenanters in Scotland faced all dangers without any fear, and nerved themselves for the fight by chanting and singing the same psalms.

Some of the finest hymns of the day have had their origin in bitter experience. The poet Cowper, it is said, once in a moment of despondency contemplated suicide, and ordered the driver of the carriage to take him to a lonely spot by the River Thames. By a strange over-ruling of Providence, the man took the poet to quite another part of the city of London, and when Cowper realized that he had been saved from such crime he expressed himself in the words of the hymn,

"God moves in a mysterious way
His wonders to perform."

It is through such hymns and psalms that men and women to-day are lifted out of the despondency into which they so easily fall.

It must not be forgotten that the good news of salvation was made known to men by a choir of singers from Heaven, and through the songs of Zion men have ever since been led into right relationship with God.

How often it has been found that men who listened unmoved by the sermon, were utterly broken in spirit when a well-chosen hymn followed the preaching. Thousands have been brought to accept of the Gospel in this way.

## GOUNOD'S "GALLIA."

GOUNOD'S splendid motet "Gallia" was given on Good Friday evening by the choir of Dundas Street Methodist Church under the leadership of

Mr. G. D. Atkinson. This work is so seldom heard in a church that so creditable and adequate a rendering as that given by the singers under Mr. Atkinson is well worth a comment. "Gallia" has been given very seldom in Toronto; once by the Mendelssohn Choir three years ago; again in the same year by a picked chorus of sixty under the baton of Mr. A. S. Vogt when the chorus was assisted by Emma Eames, as soloist. There is much about the work that makes it congenial to the church. The words are from scripture and the music was written in a vein of ecclesiastical lament, of which Gounod was so perfect a master,—in order to commemorate the second siege of Paris during the Franco-Prussian war.

There is, however, such a variety of exacting utterance in "Gallia" that none but a well-trained choir assisted by an able solo soprano should ever attempt a rendering. Mrs. Atkinson did the difficult solo passages great credit in a most luminous and at times brilliant rendering; always sympathetic and suggestive. The choir sustained the choral passages with much more than average interpretation. After a little preliminary uncertainty against the organ accompaniment in the opening pianissimo bars, there was no trouble in keeping the work well in hand. Especially creditable and convincing were the women's sections of the choir; the sopranos being quite brilliant and the altos exceptionally rich and fluent of utterance. That not quite so much may be said of the men's sections is partly due to the fact that the bass and tenor parts of the work are for the most part more imposing especially in the fortissimo passages. There was, however, not the slightest raggedness or uncertainty of attack, the chief defect being a lack of absolute sonority in the really heavy finale portions of the work. In the unaccompanied motet "O Gladsome Light," by Sullivan, the exceptionally rare pianissimos of Mr. Atkinson's choir were well revealed. The voices achieved the most ethereal softness and delicacy of utterance without even the suggestion of a divided tone.

A very convincing reading of "Enoch Arden"—musical illustrations by Richard Strauss—was given by Mr. R. S. V. Pigott with Mr. Frank Welsman at the piano. Mr. Pigott has given this interesting work twelve times in Toronto and he always does it well. Mr. Welsman at the piano was the subdued unobtrusive artist—as always.

Augustus Bridle

## THE SHEFFIELD CHOIR.

In view of the approaching visit to Canada of Dr. Coward's famous Sheffield Choir the Birmingham verdict regarding a recent performance of the "Elijah" by the Sheffield choristers, will be of interest to Canadians. Some objection was taken by several Birmingham critics to the choice of the "Elijah" as the work with which Dr. Coward challenged the critical verdict of that city. It was evidently felt that some other choral creation, such as the "Dream of Gerontius" or Brahm's "Requiem," in which the more sensitive and subtle character of the choral writing presented greater difficulties of execution and interpretation would have been a better test of the real merits of Dr. Coward's splendid choir than the "Elijah" offered. The Birmingham "Daily Post" in referring to the performance, commented as follows:—"The defects of the Sheffield choir are not serious and are, of course, hugely over-balanced by their merits. In his insistence on a sharp definition of rhythm, the singers often overdo it. They so exaggerate the accent that the rhythm is not defined but lost, the phrase being sung so jerkily that it has the gait of a man with the club-foot instead of that of a man with a normal, healthy use of his limbs. There is the same tendency to exaggeration whenever a word occurs that has some poetic or dramatic significance; the choir shoots at it as it were out of a pop-gun. When this is mechanically imitated by one set of voices after aonther, the effect borders on the grotesque. But the great bulk of the work of the choir was excellent. The voices are both fine in themselves and finely blended.

## A FINE NEW ORGAN.

The new organ by Casavant Brothers, in Walmer Road Baptist Church, was formally inaugurated on Monday, April 6th. The recital was attended by a large audience, who seemed to thoroughly enjoy the various numbers, which were effective in that they displayed to advantage the beautiful qualities of the softer stops, some of which are very charming.

A subsequent acquaintance with, and personal examination of the organ has somewhat modified the writer's criticism of what are generally known as the heavier pressure reed stops. The "great trumpet, far from being ineffective, was found to be a very full-bodied and resonant solo stop, and the same may be said of the "swell" horn. The "choir" clarionet is of an excellent and mellow quality, and is acted upon to a certain extent by the tremulant.

It is a recitalist's business, in opening an organ, to show to the utmost limit the capacity and resources of the organ. One would naturally have expected that, in "The Trumpeter's Return," a rare opportunity presented itself for displaying the fine resonant trumpet tones of the stop bearing that name—irrespective of what the registration marks suggested—instead of which, it was generally played on the softer flues!

If fault there is, it is to be found in the diapasons, which are somewhat disappointing in roundness and breadth of tone, and, magnificent as the pedal organ is, the defect is apparent there also. Otherwise, the organ is one to be admired. The action is excellent, and even when fully coupled up, the speech and repetition are almost prompt, while the touch is just right. Mr. Pickard, the accomplished organist, will revel in the almost limitless combinations and effects that can be produced and, backed up as he is by such a talented vocalist as his wife, the congregation may confidently anticipate much pleasure from its musical services. Diapason.

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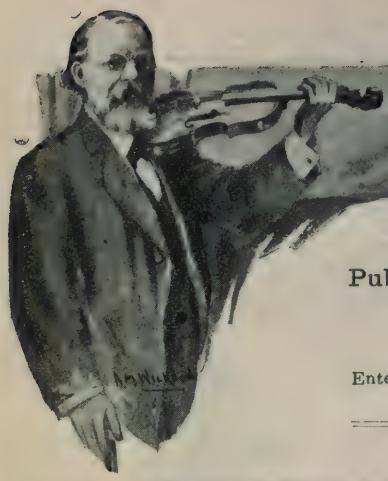

# THE VIOLIN

Publishing Office, - 106 D'Arcy St., Toronto, Can.

E. R. PARKHURST, Editor and Proprietor

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MAY, 1908.

## OUR LONDON LETTER.

LONDON, April 10.

ONE of the principal musical events in London of the past month was the appearance at a concert of the Philharmonic Society of Jean Sibelius, the distinguished Finnish composer. He conducted his new Symphony in C, which was most favourably received. Unlike most modern compositions of its kind, it is comparatively short, playing only for twenty-seven minutes and comprising but three movements. It is distinctly Scandinavian in its idiom, and the thematic material if not too distinctive is pleasing.

Miss May Harrison, a young English violinist, who some years ago attracted a certain amount of attention as a prodigy, has given, during the course of the last few weeks, a series of three recitals at Bechstein Hall, by which she has added to her already not inconsiderable reputation. It is worthy of remark that she plays upon a very fine violin by the great Joseph Guarnerius; and although these magnificent violins are usually regarded as manageable only by mature and experienced players, the tone she produces from it is remarkably pure and telling.

It will interest our violinist readers to know that professor Wilhelmj bought, a few weeks before his death, a fine Gagliano violin; and in concluding the purchase he remarked to the dealer who sold it that he felt he must possess another fine violin before he died. The professor was one of those born with a keen eye for business, and a very large number of instruments passed through his hands; in fact, he was to some extent a dealer. Alfred Pialti, the celebrated violoncellist, was a man of similar capabilities, and he is said to have remarked to a friend, who congratulated him upon the large amount of money he must have made by his playing: "Not so much as I have by selling instruments." The present vogue of Pressenda and Chappuy violins in London is to a large extent due to the persistent way in which Wilhelmj recommended and sold them to his pupils. It is food for reflection to regard the very different effect the deaths of the two great players, Joachim and Wilhelmj, had upon the musical public and their immediate circle. Joachim's funeral in Berlin was almost a state affair, and his body was followed to the grave by a large concourse of people. Wilhelmj was carried to his last home almost unnoticed, and of his many pupils only three attended to pay their last respects to their master at the cemetery. Although Wilhelmj as a musician was not in the same rank as Joachim, he was undoubtedly one of the greatest violinists of the nineteenth century.

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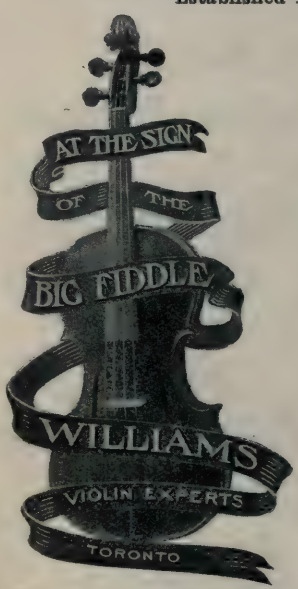


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One of the effects of the death of Joachim has been to dethrone the Hochschule at Berlin from its position as the first violin school in Europe. Henri Martean is now the principal violin professor there, but fine player thathe is, he is not a Joachim, and the school is experiencing a diminution in the number of its students. It is said to have lost twenty-eight last term.

The new musical League, which has been recently founded here, with Sir Edward Elgar as president, Mr. Frederick Delins as vice-president, and Mr. Henry J. Wood, Mr. Granville Bantock, and Mr. Percy Pitt, among the members of the committee, has for its aims the promotion of the development of musical life and character throughout the country of the general interests of musicians, and the assistance of the necessitous among them. One of the chief objects of the League will be the organization of local festivals at various centres in the country, one in each year. We presume the League does not intend to compete with the existing festivals. Let us hope that the Musical League will be successful in its endeavours to still further popularize good music in England. The lines upon which success will be attained are pretty obvious, that is, the programmes of their festivals must be selected from the best works of the great composers. The present writer is by no means unsympathetic to the modern movement in music, but works of this kind must be included very sparingly in concerts designed to attract the general musical public.

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A law-suit of some importance to those interested in the violin has just been tried in the High Courts in London. The action was brought by a Dr. Hitchcock to recover the sum of £100 paid for a violin alleged to be a Petrus Guarnerius, of Venice. sold to him by the Stainer Manufacturing Company, The defence put forward by the defendants was that they did not guarantee the violin to be genuine, but that they merely sold it as a violin with the certificate attached of a Mr. Petherick, who was described by them as an "acknowledged expert." The plaintiff was able to prove, however, that the manager of the defendant company had not only called the violin a Petrus Guarnerius in conversation with him and his daughter—for whom the violin had been bought—but that when it was taken away for trial it bore a ticket attached with the name of the alleged maker written on it. After an exhaustive summing-up by the judge, the jury found for the plaintiff and awarded him £75 damages, the difference between the amount he paid and the sum which impartial opinion estimated the violin to be worth. The principal expert witness called on behalf of the plaintiff was Mr. Alfred Hill, who showed conclusively by the aid of diagrams, the difference that existed between the work of Petrus Guarnerius and the violin in dispute which he said was of French origin. Mr. Hart also appeared in support of the plaintiff. However, the case did not turn upon this point, but upon the contention as to whether the defendant guaranteed the instrument. The jury, by their verdict, implied that a warranty had been given; and it is well that they did, as if it were admitted that a dealer could sell an article upon the guarantee of a third party who was not actually interested in its sale and then escape legal liability by pleading ignorance, the way of the evil-doer in business would be made still more easy. It is amusing to note that Mr. Petherick's guarantee was engrossed upon parchment, presumably to add fictitious importance to an otherwise worthless document.

CHEVALET.

## THE GIRL KUBELIK.

HOW THE NEWEST MUSICAL PRODIGY WAS DISCOVERED

MISS KATHLEEN PARLOW, the girl violinist, who has been received with such remarkable enthusiasm in Berlin, Vienna, and Norway, as one of the greatest performers of the age, will appear at Queen's Hall on April 28, under the patronage of Queen Maud of Norway.

Miss Parlow is scarcely sixteen, but her reception during the last six months rivals that of Kubelik. Berlin audiences have applauded frantically at her concerts, showering bouquets and clamouring for encores, and the sternest critics have welcomed her. She has already returned to Berlin four times to give concerts. She was announced to give one concert in Vienna and stayed to give five. Already an American syndicate has offered her a very large sum for a tour through North and South America. In Christiana an audience was so delighted that they collected a large sum and bought her a Guarnerius

violin which had belonged to Viotti, which is supposed to be one of the five best violins in the world.

M. Auer, of St. Petersburg, her master, declares that she is probably the greatest genius that has been heard for twenty-five years, When she performed before King Haakon and Queen Maud of Norway a month ago the queen was so delighted that she promised to help her when she appeared in London, and has permitted her name to be used as that of patron of her first concert. She also presented her with a magnificent diamond pendant.

Although London is at present placidly unaware of Miss Parlow's existence, it was in London that she was discovered. The story is interesting. Dr. Grosz, the German impressario, was told by a friend that he had heard a better violinist as he was passing along a street in his suburb than any he could hear elsewhere in London. Casual passers-by would stand about outside the house listening, enchanted by the music.

Dr. Grosz was sceptical, but he went down and listened outside the house like the rest. It was not long, however, before he impulsively knocked at the door and asked for the violinist. He was amazed when he was introduced to the child—this was five years ago—and he offered on the spot to undertake her training and to launch her as a violinist.

She went away with him to Berlin, and there the great Auer, the master of Mischa Elman, Miss Marie Hall, and Ysaye, heard her and was so delighted that he undertook her education without making any question of payment. For four years till last September, she has been studying with him in St. Petersburg.

M. Auer's system of training is not particularly rigorous. One cardinal rule is never to practise when she feels disinclined or out of sorts, in order that the work may never be allowed to become a drudgery, and that, although she may practise six hours one day and one hour the next, she is always doing her best work.

She has been trained, almost entirely from memory, playing after her master and reproducing his expression, but since she has developed the critics declare that she displays a sweetness and magnetic power over her listeners that are peculiarly her own.

Miss Parlow was born in London, though her parents are Canadians. As a child she played the piano very well, and already displayed this remarkable faculty of memory which was so valuable in her training under M. Auer. After she had heard any piece of music, she would go home and straightway play it over upon the piano perfectly, if it was a piece that a child could possibly play, but in any case the melody. She was ten years old before she began to play the violin at all.

On the platform she looks very young and girlish. She stands very still and quiet as she plays, and the childlike frailty of her appearance adds to the impression produced by her remarkable power over her instrument; but when she begins to play she seems to set an enchantment over her audience which mere technical perfection does not explain. —A. M. B. in Daily Mail, London, Eng.

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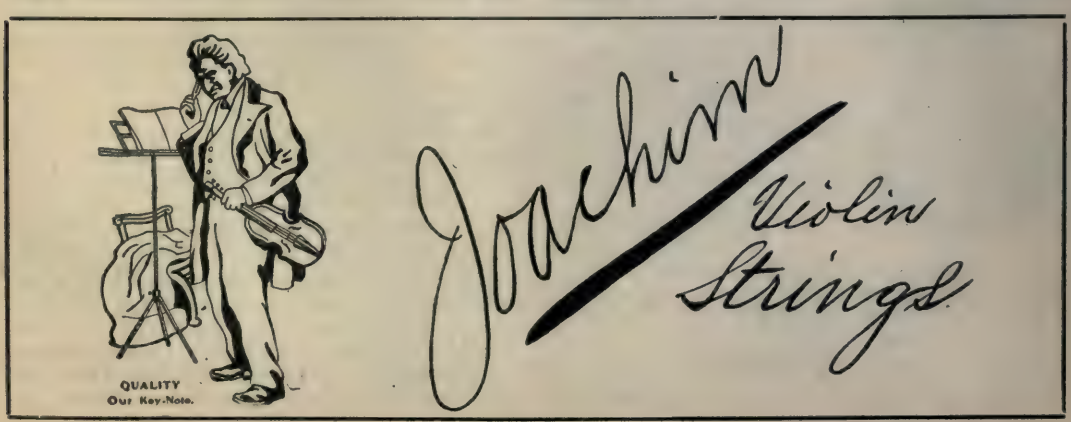
THE problem of applying machinery to the violin says The Times, so as to imitate the performance of the human performer, is one that has attracted many ingenious persons in the past, but hitherto none has found any permanent favour. A new invention, far the most elaborate of any, is now on view at Messrs. Waring & Gillow's in Oxford Street, London. The Mills automatic virtuosa consists of a large cabinet, the lower part of which contains the roll of perforated music to be performed. In the upper part of the cabinet there is placed an ordinary violin fitted with wire strings and with screw tuning pegs like those of the guitar. The bowing is effected by four small rosined celluloid wheels (one to each string) and the "stopping" is done by keys which descend upon the keyboard and which are worked upon a principle similar to that of some typewriters. Pizzicato effects are made by jacks like those of the harpischord.

The whole is worked by electro-magnets and a small motor, and at a little distance some of the sounds produced are very like those made by a real player who has learnt a great deal of technique. There is a tremolo arrangement, obtainable by causing the whole tailpiece to shake; and a surprising amount of the usual violinist's tricks can be imitated. The "automatum," as it is called in the prospectus, is the invention of a Dane named Landell.



# BAND & ORCHESTRA

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## CONSERVATORY SYMPHONY ORCHESTRA.

THE Toronto Conservatory Orchestra surpassed all their former efforts at their concert at Massey Hall on April 9th, on which occasion they gave a very large audience a choice programme, in addition to accompanying De Pachmann in the Chopin concerto in F minor. The orchestra's numbers were Mendelssohn's overture "The Hebrides," Goetz's symphony in F, op. 9 (first time) and the dances from German's "Henry VIII." Suite. The public and the critics were loud in their praise of the great improvement that the orchestra shewed, thanks to the able instruction and direction of their conductor, Mr. Frank Welsman. The development, to my mind was in the direction of greater cohesion of ensemble, increased beauty of tone in both wind and string sections, and advance in precision of execution. With continued public support and sympathy, the few weak points will be strengthened by Mr. Welsman. Great praise is due the orchestra for the delicacy with which they accompanied De Pachmann in his concerto. Their subdued playing was an example of restraint exceedingly rare. De Pachmann was in fine form and gave the concerto a sane and perfectly clear reading, while his performance in regard to tone and elasticity of technique was characterized by exceeding fineness. His smaller numbers by Chopin, Mendelssohn, Schumann and Schubert, were delightful examples of dainty execution. De Pachmann never made a greater impression in Toronto—a matter for congratulation, seeing that it was announced that this recital would be his last concert appearance in America.


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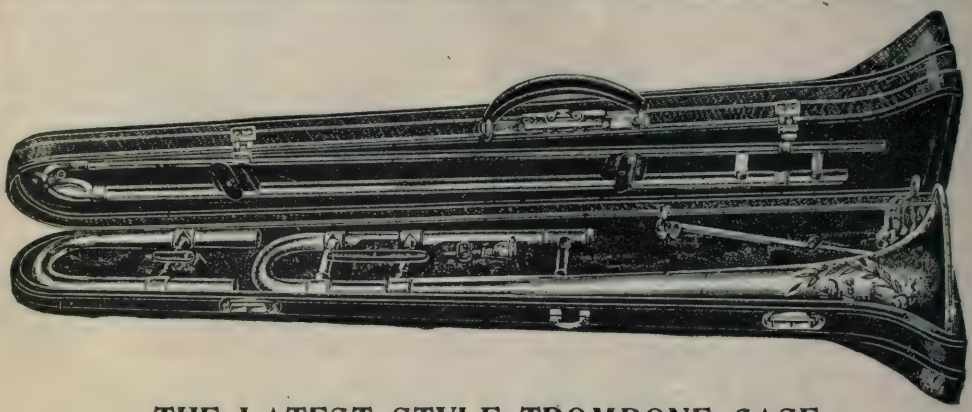

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### THE 13th BAND.

THE fine band of the 13th Battalion of Hamilton, under Mr. Robinson, bandmaster, appeared in Toronto at Massey Hall on the occasion of the Good Friday concert given by Manager William Campbell. Their principal number was the introduction to the third act of "Lohengrin" which they played in brilliant style and with impressive volume of tone. They were enthusiastically received, and as an encore number gave Moszkowski's "Serenata." Mr. Robinson may be congratulated on his success in keeping up the standard of the band which has enjoyed for many years an enviable reputation both in Canada and the United States.

### THE FRENCH HORN.

THE French horn, when properly played and properly treated by a composer, is one of the most charmingly effective instruments in the orchestra. As examples of felicitous treatment one can refer to the opening of the overture to "Oberon" by Weber, to the introduction to the overture to "De. Freischutz" by the same composer and the beautiful obligato to the "Mermaid's song," in Der Freischutz," to the Notturno in "Midsummer Night's Dream," and the opening phrase of the duet and chorus in the "Hymn of Praise" by Mendelssohn, to the opening of Schubert's symphony in C—namely the passage of eight measures for two horns in unison—and to the examples of judicious employment of the instrument to be found in Mozart's scores. Every composer of note since the days of Handel has written for the horn with more or less appropriateness.

Dr. William H. Stone describes the instrument as follows:—"One of the most characteristic and important instruments among those played by means of a cupped circular mouthpiece (trumpet, trombone, cornet, etc.) It differs from all others of this family by the considerably greater length of its tube, the wider expansion of its bell, the spiral form in which its convolutions are arranged, the softer quality of its tone, and its great compass. In its most modern shape it is composed of a tube seventeen feet in length divided into three main sections— (1) the body comprising the lower two-thirds of the tube and a large covered bell, spreading out rapidly to a diameter of about fifteen inches; (2) A series of interchangeable rings, of smaller tubing, termed crooks, progressive in length, forming about the upper third of the instrument; and (3) the mouthpiece, which is of different shape, size, and calibre, from all kindred species of brass instruments. Short intermediate crooks, intended for tuning purposes, are often interpolated between the body and the larger crook; the body itself carries a pair of U-shaped slides fitting with stiff friction into one another, for the purpose of finally and more accurately adjusting the pitch. This portion of the instrument is called the tuning slide, and has of late been employed for the further advantage of affording attachment to a set of valves, not dissimilar from those of the cornet, euphonium, or other valve instruments. The slides of the tuning apparatus are sometimes utilized as a place of

attachment for the different crooks, which then slip on in the middle of the instrument, instead of being affixed to a conical socket at the upper extremity of the body. The body of the horn has a length of seven feet four inches; the crooks are of increasing length as they descend in pitch. The mouthpiece consists of a funnel shaped tube of brass or silver, terminating at its upper extremity in a rounded ring of metal for the application of the lips. The bore tapers downward in a curved conical form from about three quarters of an inch in diameter, at the embouchure, to a size enabling the smaller end of the mouthpiece to be slipped tightly into the upper orifice of the crook. It is to be noted that the cavity into which the lips vibrate is thus not cup-shaped, as in the trumpet and cornet, but conoidal downwards with curved sides approximately hyperbolic in contour. The peculiar softness of quality of the horn is in some measure due to this fact. The mouthpiece used in playing first horn parts is about an eighth of an inch less in diameter than that appropriated to the second horn."

The function of the original French horn was to give signals in hunting. It was first introduced into the orchestra in France by Gossee in 1757, but was previously utilized in England as early as 1720 by the opera band in the Haymarket, London, and it appears frequently in the scores of J. S. Bach, who died in 1750. It is said that the employment of the hand into the bell for the purpose of bridging the intervals between the harmonic series of open notes was discovered by Hampl, a celebrated horn player of the court of Dresden, about the year 1770. The method of stopping the horn is not by introducing the closed fist into the bell, but the open hand, with the fingers close together, some way up the bore. By drawing the fingers back, the natural sounds are again produced. The degree in which the horn is stopped is not the same for all stopped notes; there being half and whole stopping. In the first, by raising the hand the bell alone is, as it were, closed; in the second, the hand is introduced as far as if it were intended almost to prevent the passage of air. Much difference of opinion exists as to the superiority of the simple hand-horn, or the more modern instrument fitted with valves. It appears certain that the lightness and vibratile power of the former added to the absence of abrupt bends and sinuosities in the bore add materially to the brilliancy of the tone. On the other hand in rapid melodic passages such as is now the fashion to write, the alternation of open and stopped notes tends to produce uncertainty and unevenness. The horn is seldom played singly in the orchestra. A pair at least, and four or two pairs, are most commonly employed. The third in the latter case is regarded as a ripieno first, and the second and fourth as correlative to one another.

### OTTAWA NOT OSHAWA

By an inadvertence a portion of our Ottawa letter in the April number was credited to Oshawa. The contents of the letter, however, made it plain that the Capital was intended.


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FIRST PRIZE, G. W. R. AND PADDINGTON BORO' BAND QUARTETEE, playing upon the "**HAWKES**" Instruments

**SECOND SECTION** (17 Parties competing)

FIRST PRIZE, THE LEWISHAM BORO' BAND QUARTETTE, playing upon the "**HAWKES**" Instruments.

**CORK BAND CONTEST, February 1st, 1908**

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SECOND PRIZE, WORKINGMEN'S BAND, Cork.
THIRD PRIZE, BUTTER EXCHANGE BAND, Cork.
FOURTH PRIZE, GREENMOUNT INDUSTRIAL BAND, Cork.

**WEST WALES A.F. BAND CONTEST, Swansea, February 8th, 1908**

THE MOND SILVER BAND, W. Griffiths, Conductor, secure the TWO FIRST PRIZES, playing upon a complete "**HAWKES**" **Set**.

**SOUTH WALES BAND CONTEST, Pontypridd, February 22nd, 1908**

THE ALBION COLLIERY BAND, A. O. Foxhall, Conductor, and THE LEWIS MERTHYR BAND, J. Locker, Conductor, take FIRST PRIZES, both Bands played "**Excelsior Sonorous**" from top to bottom.

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## WATERLOO MUSICAL SOCIETY.

26TH ANNUAL MEETING—GRATIFYING REPORTS PRESENTED BY VARIOUS OFFICIALS.

WATERLOO, ONT., April 10.

ACCORDING to announcement, the above meeting was held in the Band Room on Friday evening, March 27th, President Harry Kress presiding. After a few preliminary remarks by Corresponding Secretary, A. Weidenhammer, Recording Secretary E. M. Devitt read the minutes of the last meeting, which were adopted. The secretary then read the financial report, showing the total receipts for the year 1907, to have been three thousand six hundred and thirty-four dollars and thirteen cents. Mr. J. H. Ross then read the treasurer's report, which was adopted. The amount deposited in the bank during the year was three thousand two hundred and seventy-three dollars and thirty-two cents. The balance to the credit of the Society remaining in the bank is one hundred and twenty-two dollars and nineteen cents, with a savings bank account of five hundred dollars. The treasurer's report was adopted. The election of officers then followed:—Hon. presidents, Mayor Fischer, Joseph E. Seagram, M.P., Harry Kress. Mr. Chas. Treusch, the oldest member of the band, was elected president for the ensuing year. Mr. J. H. Roos did not think there was another band in the Dominion that could boast of having raised sufficient money in one year to pay nine hundred dollars for new uniforms and over three hundred dollars for new instruments. Notwithstanding this heavy outlay, all expenses had been paid and the committee had a clean sheet with enough on hand to run the band another year, and a handsome balance. He favored for this year at least, the division of the net concert receipts equally between the Society and the band members. He encouraged the boys to stick together and maintain the high standard of efficiency now held by the band.

It was then moved by Mr. A. Weidenhammer and seconded by Mr. F. G. Hughes, that a hearty vote of thanks be tendered Bandmaster Philp for his very able and efficient services during the past year. He referred to the good feeling and loyalty of the members towards Mr. Philp. Mr. Philp responded in a few well chosen remarks.

There is no band in Canada better equipped with uniforms, instruments and music—everything is of the very best. The Waterloo Musical Society's band has had an unbroken record of twenty-six years with steady improvement each year. This band, like all other bands and musical organizations, has had its ups and downs with some lean years, but it has always come out on top. The success of the band is due to the splendid business management of the Committee. Every member of that committee is a well known business man in town, and the band is run on business principles. The active members of the band are loyal to the association, and that accounts largely for the success of the organization. The band may now be said to be on easy street so far as finances are concerned.

## THE WARLIKE DRUM.

LECTURING on the kettledrum, with special reference to its use in church music, Mr. Gordon Cleather suggested the other day at the Royal College of Organists, Kensington Gore, London, that the tympani player should receive more attention from the schools of music in Great Britain. The instrument was, he believed, the only one which had not been taken up by any of the schools. It was time that this was remedied and that conductors could expect to find good tympani players in their own country without having to go abroad for them. Mr. Cleather said that he was a poor man, but he would willingly give recitals, the net proceeds of which should be handed to the trustees for the founding of a scholarship such as he suggested. Thus, perhaps, before he laid down his sticks and his "kettles" ceased to hum for the last time, somebody might come forward to complete the work which had been started.

The drummer was by many not considered a musician at all and was certainly not considered worthy to be placed in the same class as the violinist; but if his music was only the rhythm, surely rhythm was the very foundation of music. The tympani's high notes were brilliant and the low notes were solemn, grand and impressive. The kettledrum could be tuned and had notes as definite as the 'cello or double bass, although the fact was little known even amongst musical people. Speaking of the use of the tympani with the organ, he said that if properly played, the kettledrum supplied a stop which the organ lacked. Organ builders had suggested the possibility of introducing a tympani stop in the organ; but how the poor sensitive "head" of the kettledrum would suffer tucked away in the organ he really did not know.

## INNES IN CHARGE.

ALASKA-YUKON-PACIFIC EXPOSITION SECURES FAMOUS LEADER.

SEATTLE, April 5, 1908.

F. N. INNES, leader of the famous Innes Band, has been appointed director of music of the Alaska-Yukon-Pacific Exposition, which will be held in Seattle in 1909. Already the committee on music, of which Josiah Collins is chairman, is arranging to secure many noted bands and other kinds of musical organizations to fill engagements at the Exposition. Director of music Innes will have charge of all the detail work in connection with the management of the musical programmes and will close contracts with the different organizations.

It is the intention of the management to have several famous bands playing engagements at the same time during the Exposition. In addition there will be orchestra, organ, piano, and vocal concerts. The United States government is expected to send to the Fair, from time to time, military and naval bands to give concerts in the government buildings. Several foreign bands are now being negotiated for.

Innes' Band will play one engagement of about a month long. The band has played at all Expositions held in late years.

# A BUSINESS CAUSERIE

TORONTO, April 25, 1908.

DURING the month just closing the music trades have experienced a general all-round improvement in business. An appreciable increase in the demand for pianos is the experience of most of the prominent dealers. Not all the factories, but the majority, of them, are working full time. The growing demand for player pianos is a feature of the trade just now. The local trade is better than has been the case since Christmas; another important feature is that the better grades of pianos are in wider request than ever. Collections, of course, might, in a sense, always be better than they are, but the general report is that, compared with a twelve month ago, there is no falling off. In all respects, a happy confidence pervades the trade.

Business activity is the order of the day with the R. S. Williams Company. Both in the city and "outside" the increased business of the present and the latter end of last month has been a gratifying indication of improving trade conditions. "Better than last year" is the report from every department of the R. S. Williams & Sons Company.

Harry Claxton, manager of the sales department of the R. S. Williams & Sons firm says he is well occupied in filling orders for most descriptions of small goods. Special activity is noticeable in band instruments. Mr. Claxton finds trade comparatively better than it was a year ago.

When seen by the representative of MUSICAL CANADA, Mr. Robert Blackburn, always remarkably cautious of speech, admitted a recent decided improvement in the local demand for pianos. "It is too early yet," said Mr. Blackburn, "to say anything very definite about country business; transportation has, for a long time, been badly blocked, and, of course, the depression has had an effect, though to not such a serious extent as some people suppose. But our reports from country

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agencies indicate a promising business future. Payments are fair."

Frank Shelton, manager of the small goods department of the Nordheimer Piano & Music Company, is receiving a good steady amount of orders. Brass instruments and drums are in particular request.

The Gerhard-Heintzman Company are being kept active. Manager Fred Killer says business for the month with the Gerhard-Heintzman Company is better than was anticipated. The demand for choice pianos has improved lately, and a good line of orders is coming in from all over Canada. Mr. Killer thinks that business indications are very satisfactory. Payments are good.

Messrs. Mason & Risch are fairly busy. Mr. Henry H. Mason, with whom I had a brief interview a few hours before the departure for the old country gave a satisfactory report of trade conditions. "Things are not rushing," said Mr. Mason, "but we have experienced a marked advance this month, there is a steady conservative increase going on; the outlook is hopeful. Payments are good.

Business with the Heintzman Company is first class. Manager Charles T. Bender says the city trade has shown a marked improvement during the past few weeks. Several cash sales have been made during the past week. Player pianos are selling remarkably well. Good orders are coming in from the country agencies, and travellers. Payments show no falling off compared with a year ago. The factory at West Toronto is going full capacity, and time. Mr. Bender considers the outlook is in all ways most encouraging, and is pleased to report that, with the Heintzman Company, business for April and March is ahead of what it was for the corresponding months of last year.

The Palmer Piano Company have about settled down in their new home at Uxbridge, Ont., and manager William T. Giles says that business, which was dull during January and February, is making a fairly steady recovery. Mr. Giles is in receipt of several orders from both east and west.

The Newcombe Piano & Organ Company are receiving a fair share of what is going, as far as a steady advance in orders is concerned.

Manager John Wesley, of the Mendelssohn Piano Company, says trade is better and the outlook by no means discouraging.

Messrs. Gourlay, Winter & Leeming have experienced during the month a most satisfactory improvement in general business. With this firm the demand for player pianos is larger than can be promptly met, and orders are waiting to be filled. The city trade is far more active. The factory at Kingston, lately purchased by this firm is being put into working shape as speedily as possible.

Messrs. Whaley & Royce find general business good, with a great improvement in the band instrument trade. The Canadian-American stock recently purchased by Whaley & Royce is being rapidly cleared off. Mr. Whaley is quite satisfied with the business outlook, and finished by remarking: "Anyhow, we are getting our share of what is going."

The Bell Company report business as materially improving. There is a big demand for the Autonola Playerpiano, the sales of which have been increasing much of late.

A handsome Pipe Top Bell organ style 710, has been recently purchased by the Rev. Father Canning for use by the congregation of the St. Joseph Roman Catholic Church, which was recently destroyed by fire. The organ was installed by the Bell Company in the Presbyterian Church at the corner of Bolton Avenue and Gerrard Streets, the use of the church being kindly offered to the Roman Catholic congregation by the Presbyterians.

Before long a Talking Machine Department will be installed on the ground floor of the Bell Piano warerooms on Yonge Street. Mr. Sharkey stated that he had the matter under consideration but would not say definitely whether talking machines would be introduced or not. He stated that his company had received propositions from different manufacturers and that probably one of them would be accepted.

The Bell Company have despatched to the Franco-British Exhibition an Autonola with their latest patent sustaining frame and Boston fall board, a small size English Model piano with sustaining frame and a Bell organ, style 461, pipe top. These instruments were sent in reply to a request from the Department of Agriculture at Ottawa that the Bell Company should be represented.

The representative of MUSICAL CANADA has had the pleasure of meeting the following gentlemen in Toronto during the month:—Mr. Chas. Stanley, of the Knight Brinkerhoff Company, of Charlotte, Mich., Mr. C. H. Collins, of the Autopiano Company, of New York, Mr. J. H. Ludden, of the Cable Nelson Company, Chicago, Mr. C. B. Clarke, of the Alberta Piano & Organ Company, and Mr. Ewan, of the Edison Phonograph Company.

PERSONAL.

Mr. R. S. Williams, of the R. S. Williams & Sons Co., is at present taking a rest in Atlantic City.

Mr. Williams is accompanied by his mother, his wife and Mrs. Moore, his sister.

Mr. Henry H. Mason, of the Mason & Risch Company, left Toronto last week for a two-months' vacation in England.

Mr. C. B. Clarke, manager of the Alberta Piano and Organ Company, Calgary, Alta., is at present in Toronto, owing to the sickness of his father.

H. HORACE WILTSHIRE.

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A new march entitled "In Old Quebec," arranged for full brass and reed bands by A. W. Hughes, is published by Whaley Royce & Co., 158 Yonge St. The march comes very appropriately in view of the approaching Quebec centenary celebration. It is an arrangement of "Vive la Canadienne" and "O Canada," two popular melodies. One may expect a big demand for this march by the bands of the Dominion.

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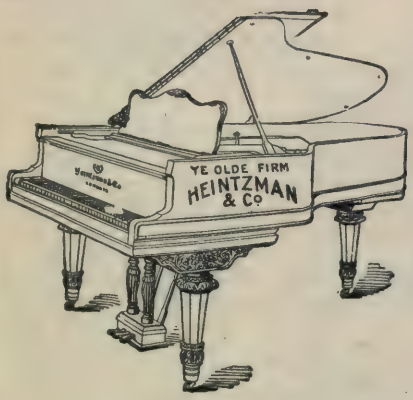


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## MR. J. D. A. TRIPP.

THE portrait on the front page of this issue of MUSICAL CANADA is that of Mr. J. D. A. Tripp, the eminent Canadian pianist who has done and is still doing much for the art of piano-playing in this country. Mr. Tripp's daily life was spent in acquiring a good general education and after a number of years of study in his native land, he visited Berlin and Vienna, remaining abroad for three years devoting his time principally to the study of the piano and composition. His reputation as a pianist is international, as he has played from ocean to ocean on this continent and in several of the European centres, always meeting with great success. Mr. Tripp was also conductor of the Toronto Male Chorus club, which he organized, for thirteen seasons, at the end of which time his numerous teaching appointments and concert engagements obliged him to resign from the direction of this popular organization which at once disbanded. Mr. Tripp's influence on the pianistic art has been far-reaching as his pupils come from all over the continent. Many of them are brilliant players and excellent teachers, each doing good work in his own locality, and his teaching editions of several of the popular classics are much in use among the leading teachers here and across the border.

## HERE AND THERE.

THERE is a real dearth in musical literature of good books by capable writers (or even by incapable ones) dealing, say in the form of short essays, with general or diversified musical topics, particularly of an untechnical and unbiographical nature. Some themes have been overworked, and others, equally interesting, neglected. One is almost tempted to say there are too many books dealing with such objects as "The Great Masters of Music," or "The Great Symphonists," or "Famous Composers," etc.—all simply biographical sketches of Beethoven, Mozart, *et al.*, and seldom offering any new information or ideas which have not been presented many times before. What is needed—and what the average amateur or professional musician alike would gladly read—is literature which covers a broader field, and is of interest not only to those who study musical history, and the development of the art, but to every person who enjoys music sufficiently to go to concerts or the opera, and who likes to know something about it. The sort of book I mean is one like Mr. E. A. Baughan's "Music and Musicians." It is rather an unfortunate title, to be sure, for it also has been overworked; but if you go beyond the covers and get to the list of contents your interest will immediately be aroused. I regret that I have not yet had an opportunity of reading it thoroughly, but I have

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looked it through in a desultory manner and have an idea of the subject matter, and the titles to the essays are delightfully refreshing. It seems to fill a long felt want in musical literature—a phrase often uttered but seldom fulfilled.

---

There is yet another original field of musical activity. Some aspirant for honour as a composer should write a few really good pieces for the violin and for the 'cello, and call them "encore pieces," and make an effort to induce the performers on those two instruments to use them expressly for the purpose for which they were written. If this could be accomplished it would be a boon at least to the public, and would, at the same time, afford an excellent opportunity to give those two severely overworked compositions of Schumann, "Traumerei" and "Abendlied," a complete and well-earned rest. Of course I don't for a minute wish to infer that these two pieces are not beautiful creations; all the world acknowledges them to be perfect gems, and rightly so; but even the most beautiful things are apt to pall in time, if one is continually fed on them, when seeking to satisfy the musical appetite. The literature for the violin and 'cello is limited, unfortunately, but if it is so limited that performers really must play these two things—and Raff's "Cavatina"—for encores, the artists might absolutely refuse to grant encores for a season or two, and by that time "Abendlied" and "Traumerei" would have regained their quondam freshness. These remarks have been obtruding themselves, willy-nilly, upon my consciousness for many moons, but absolutely clamored for, and demanded publicity, when, recently, after one of Mr. Gerardy's inimitable performances, having been insistently recalled no fewer than seven times, he came back and played "Abendlied." To be sure it was splendidly played, but—well, it was the "Abendlied."

---

I was discussing singers and singing with a well known New York teacher a few days ago, and we naturally reverted to the subject of opera.

"Good voices are not as rare as people think," he said, "one comes in contact with a great many really beautiful ones, and nearly every singing teacher has a few in his studio; but good singers are scarce, for it takes much more than a good voice to make a good singer, of course. Some people have fine voices, but no brains, others have fine brains but no voices, still others have voices and brains but no musical talent. Those who are in the first two classes seldom or never succeed; those in the last frequently make very good singers, but to find in one person all the qualities which go to make a really great singer (or a really great instrumentalist) is the rare exception."

My companion then gave it as his opinion that first-class singers of the female sex are scarcer than those of the male sex.

"Take the Manhattan Opera, for example," he continued, "Hammerstein, I should say, knows all there is to know about running an opera house, and he has spared neither effort nor money to secure the very finest artists available, yet vocally his men are superior to his women, with the exception of Tetrazzini, and one or two who are indisputably in the front rank; but I refer more particularly to the average—the second raters; if I may call them that for the sake of differentiating. It may be because the male student is more serious.—I don't believe it is because he has a better voice. Why, there are young girls singing in some of the choirs in New York who have as fine voices as many of the grand opera stars, but they don't know the roles, and have not had European experience, therefore they are not afforded opportunities of demonstrating what they can do."

We parted, and I felt that this man knew what he was talking about.

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Music is usually treated so very seriously in literature that it is quite a treat and a novelty

to find a book on the subject which is professedly humourous. A New York piano teacher, Mr. John Brady, has recently added to the gayety of nations by producing a neatly gotten up little volume issued from the Goerick Art Press of New York, entitled, "Mrs. Featherweight's Musical Moments," made up of some dozen sketches on current musical topics, in the form of monologues, delivered in the presence of some politely bored caller, by Mrs. Featherweight herself. The topics are on such subjects as Tetrazzini, "Pelleas and Melisande," piano playing, etc., etc. and are very true samples, often, of the kind of chatter indulged in by the would-be-artistic set, who gather up a few current opinions on musicians and certain phases of the art and air them publicly in the hope that they may be considered as strictly original. Mrs. Featherweight professes to be the victim of a bad attack of the "artistic temperament," and this, combined with an inartistic husband, who has an unhappy proclivity for making unaesthetic remarks, going to vaudeville performances and asking for rag-time when his wife is endeavoring to disseminate an appreciation of Beethoven, and Mrs. Pushbutton's princess gown and Geraldine Farrar hair, cause her no end of heart-aches. Mr. Brady has humorously treated of many of the little foibles of the music world, and there are delightful little touches of sarcasm. Probably the best sketch of the volume is the one entitled "Mrs. Featherweight on Voice Placing." Behind the humor of it all there is a very good dig at many of the palpable charlatanisms practiced by some of the vocal teachers. Herr Lautstimme believes in abdominal breathing, Mme. Sangfroid in chest breathing and Miss Tremolo Pyker doesn't believe in breathing at all, but contends that voice placing is all in the nose and so on.

Mr. Brady has furnished the numerous illustrations for his book, and although he has never had a lesson in drawing, many of them are really clever, and decidedly humorous.

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"The Royal Mounted," a new play from the pens of William C. and Cecil De Mille, with Cyril Scott in the leading role, recently had a run at the Garrick Theatre in New York. It is purely a love story but the setting is in the Canadian North-West with the North-West Mounted Police, of which force the hero, Lieutenant O'Byrne, is a member. The play has no particularly remarkable qualities about it, but is of sufficient interest to hold the attention of the audience. The De Milles have not attempted, particularly, to present a picture of the North-West police and their life, but have merely used this remarkable set of men as a suitable and rather novel setting for the love story. It seems strange that so little attention has been bestowed upon this phase of Canadian life by authors and dramatists. for there is no more interesting and romantic set of men than our preservers of peace in the West. The present play, in which the leading role is so well played by Mr. Scott, and the balance of the cast by capable actors, will doubtless draw large audiences when it is presented next season through that portion of the country with which it is most concerned, for it is the intention of the mangement to make a Canadian tour in the winter.


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An amusing quotation from a letter which Beethoven wrote to Holz has recently been broadly circulated by the press. It bears reference to two of the master's quartetts which were being put up for auction in Berlin: "I have spent all this morning," writes Beethoven, "as well as yesterday afternoon, in making corrections, and am quite hoarse from swearing and stamping." This statement is valuable, not only as an historical record, but also from the scientific viewpoint. It seems strange that this diagnosis of the complaint should not have been hit upon by some one since Beethoven's day. Opera singers particularly, both male and female, will now know two reasons at least why they suffer from hoarseness, (of course only the second of the two causes that Beethoven gives will be applicable to the ladies)—obviously, they stamp too much! This delicious *faux pas* of the master's has been seriously quoted, and if the humor of it appealed to the writers they omitted even a hint of it. Doubtless Beethoven would have fainted dead away at the mere thought of making a slip of equal significance in one of his compositions.

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The first extensive tour of Mme. Alla Nazimova has proved a distinct success for the wonderful actress who has had New York theatre-goers at her

feet for several seasons. Even Montreal, cold, conservative Montreal, has acknowledged her historic genius, and has upset tradition by turning out in large numbers to see her, even during the first few days of her engagement. Mme. Nazimova will probably enter the Willard class in the affections of Montrealers in future, and will have the very rare honor of causing the "standing room only" sign to be displayed at the entrance to His Majesty's Theatre.

In fact the Canadian metropolis behaved in a most unusual manner on Monday evening, May 18th, for not only did its citizens turn out in unwonted large numbers to see Nazimova, but also 4,000 people betook themselves to the skating-rink concert hall auditorium, the Arena, to hear the one and only Caruso, and they left $8,000 behind them in the box-office. Verily, a record to be handed down in the annals of art in Montreal!

"Musical Courier," Dresden correspondent calls Kathleen Parlow, an American; London Daily Mail says she is English, and we say she is Canadian. Who's right?

SYDNEY DALTON.

## THE HARRY RICH CONCERT BUREAU.

MUSICAL CANADA is glad to call attention to the announcement in the advertising columns of the Harry Rich Concert and Entertainment Bureau. Mr. Harry Rich has had so much experience in the past in the concert and entertainment field that he is eminently qualified to direct the affairs of a bureau of the nature indicated. The present season of the bureau ends on June 30th. Notwithstanding the financial depression, Mr. Rich has secured a very fair share of the successful concert business of the past season. The season of 1908-9 opens at the bureau in July and first-class artists, who wish to be booked with the Bureau should make application not later than the first week of this month, as Mr. Rich intends to complete his list and prepare the copy and illustrated pages for his new booklet as soon as possible. For further information our readers are referred to Mr. Rich, who can be communicated with at the office, 265 Richmond Street West. Phone, Main 5066.

## MUSIC IN DRESDEN.

DRESDEN, May 1, 1908.

AMONG the most notable musical events here this season was the performance at the last Symphony concert of Liszt's very important Symphonic poem, "Faust," which is the Maestro's "Chef d'Oeuvre," and places him in the front rank amongst contemporary composers. The Symphonic consists of three parts—"Faust," "Gretchen," and "Mephisto," and closes with a male chorus and a magnificent tenor solo. The Court Orchestra, under Schuch, gave a most finished performance of the work, in fact it was one of the best performances of the Symphony we have heard, with the exception of the male chorus at the close, which was not up to the mark. One wished at times that a portion of the Mendelssohn Choir, of Toronto, had been singing instead of the chorus we had. Schuch received an ovation at the close. He is certainly in the front of modern virtuoso conductors.

Two young pianists have lately created quite a furore in Dresden—Telemaque Lambrin, a Russian, and William Backhaus, who hails originally from Leipzig, where he studied, and now resides in Manchester. Lambrino gave a Chopin evening and played some of the master's most exacting works such as the sonatas in B flat minor and B minor with excellent effect. His playing is distinguished by warmth of expression, great refinement, and a technique which satisfies all the demands made upon it.

William Backhaus is a young pianist with a tremendous technique and a huge repertoire. His playing is distinguished by great artistic finish. He has an excellent tone, lacks depth and sometimes leaves one cold, but he certainly has great power in drawing audiences, for he gave four recitals here to crowded houses.

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## OUR MONTREAL LETTER.

MONTREAL, May 19, 1908.

M. ALFRED LALIBERTE has gone abroad for three years' study under Carreno (who was eulogistic in her praises of him when she visited Montreal in March), and Scriabine, his old master. Before going he gave a farewell recital in the Art Gallery, and played with his usual technical perfection, authority and art. M. Laliberte's programme included two marvellous compositions by Scriabine, a sonata in four movements, and a remarkably physical waltz. The sonata is intended to represent life; and depicts the restless energy and aspirations of youth, the disillusions of a later period, the strife and retrospection that come with advanced years, and finally a funeral march with the solemn tolling of a bell and an exquisite hymn. The balance of M. Laliberte's programme consisted of Liszt's Concerto Pathetique, the Handel-Brahm's Variations and Fugue, four "poems" or preludes of his own; and for an encore, Rachmaninaff's Prelude in C sharp minor, which has probably never been given here with such tremendous and tragic significance. M. Laliberte's achievements as a pianist and teacher mark an epoch in Montreal's

M. ALFRED LALIBERTE

musical history. He is young, and the coming years are full of enormous possibilities for him. Since it is impossible for such a nature to stand still, and almost equally impossible for a man of his temperament to go backwards, it is obvious that M. Laliberte's career must be the logical fulfilment of a great promise.

The violin recital of Mr. Michael Matoff in Lyric Hall preceded that of M. Emil Taranto, in the same building, by one night. Both these performers live and teach in Montreal, both gave similar concerts last year with the same support; and both, curiously enough, played on these occasions, the Saint-Saens "Introduction et Rondo Capriccioso," and Sarasate's "Zigeunerweisen." It is doubtful if Mr. Matoff has ever before played so well in this city, for he has broadened since he made his debut here. He is a virile, dashing violinist, who revels in pyrotechnics and infectious rhythms, and who has lately shown greater depth of emotion than in the past. Mr. Matoff was irreproachable in the Saint-Saens number, and the Adagio of Bruch's Concerto was admirable for an even, flowing quality of tone. Miss Sophie Myers accompanied; and Miss Irene Levi renewed the promise she has already made of developing into a very attractive singer.

M. Taranto is an artist who pleases his hearers with the charm of his refinement, rather than vigorous and bold effects. His playing of a melody carries a wistful appeal that is irresistible; and his style is that of the purist, always finished and in perfect taste. A clean technique, and a clear, sweet singing tone are characteristic features of M. Taranto's performances. His programme included a Handel Sonata, an air from "Thais," arranged by Marsick, Tremblay's "Reverie," dedicated to M. Taranto, and Hubay's "Zephyr." M. Joseph Saucier's temperament is so thoroughly Gallic and he has been so well trained in the French school that he is an ideal singer of Saint-Saens. His voice is a beautiful baritone, and an arioso from "Henry the Eighth" showed his interpretive

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owers to the best possible advantage. The accompanists were Mme. Masson and Mme. Saucier.

The organ recital given by Mr. J. G. F. Martin, in Douglas Methodist Church, attracted a great deal of attention, and pleased the audience that heard it very much. Mr. Martin's sound musicianship, artistry and technical clearness made the recital an unalloyed pleasure. Lovers of organ music would be glad to hear more of his playing. His programme was—Toccata in F, Bach.; Second Sonata, Mendelssohn; Andante in A, Smart; First Movement from Fifth Symphony, Widor; Preludes in D minor, Chaminade; and Finale from Sonata, Op. 22, Picetti. Mr. Murray Brooks, who has a lovely tenor voice, sang Allitsen's "Song of Thanksgiving," and "All Through the Night," to sacred words.

The resignation of Mr. James Small from St. James' Methodist Church has caused genuine regret among the attendants of the services, who know and appreciate the value of the work he has done there.

Miss Davidson is to be congratulated on the success of the recital given at the Fletcher School last Saturday when a long programme, including a scale drill, was made very interesting by a large number of pupils.

The students' concert given at McGill Conservatorium possessed more than usual interest inasmuch as the givers of it were winners of scholarships. Miss Mildred Gorginkel and Mlle. Rose Saint-Arnaud, pianists, pupils of Mrs. Richardson and M. Letondal, respectively; Miss Hazel Sinn, soprano, pupil of Miss Moylan; Master Yves Lamontagne, 'cellist, pupil of M. Labelle; and Miss Lillian Rickert, accompanist, pupil of Mr. Blair, all won well-merited approval and reflected great credit upon the Conservatorium.

The recital of Mr. Edmund Burke attracted to Lyric Hall one of the largest audiences that has yet been seen there. Mr. Burke is a Montreal baritone, who, after winning fame in the local musical world, has met with great success abroad as an operatic singer. Much interest was, therefore, attached to his concert at which he sang German and English songs and four French operatic excerps. The recital was most enjoyable, for Mr. Burke is an artist, who uses a beautiful voice very skilfully and with splendid effect.

Caruso sang last night in the Arena to an enormous and wildly enthusiastic audience.

A composition by Prof. Badin, of Sherbrooke, was recently given there in connection with the opening of the new Roman Catholic Church. This work bears the title of "Scenes Lyriques," and is written for chorus, soloists and orchestra.—A. H.

### FROM THE CAPITAL.

OTTAWA, May 21, 1908.

LAST year, Mr. Donald Heins, with local soloists, orchestra and chorus, gave a very excellent performance of "The Creation." On April 30th, in Knox Church, he gave an equally good production of the "Elijah," relying again on Ottawa musicians for his resources. The soloists were Miss Louise Baldwin, soprano; Miss Berta Ostrom, contralto; Mr. J. S. Moir, tenor; Mr. Chas. Watt, bass; Mr. Arthur Dorey, at the organ.

Mr. Jas. A. Smith, organist of Bank Street Presbyterian Church, opened a new organ in Knox Church, with an organ recital on May 8th. Mr. Smith prepared the specifications for the organ and it was a peculiarly fitting tribute to his skill


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FACTORY AT OTTAWA.

and ability that he should have been asked to be the first one to play it.

Another of Ottawa's musicians, Mr. Amedé Tremblay, organist of the Basilica, opened a new organ in St. Jean Baptiste Church, Sherbrooke, Que., with a recital on May 6th.

A very interesting visitor in Ottawa at present is, Aptommas, the harp soloist, who is well known the world over. On May 6th, under the auspices of the Morning Music Club, he gave a recital in St. Patrick's Hall before a large audience, who thoroughly enjoyed every number. The wonderful skill he exhibits, the effects he produces, as well as the delicacy with which he adorns his themes, the ingenuity with which he makes his beautiful instrument describe the boldness of a sonata, or the tenderness of a ballad, must be heard to be appreciated.

Mr. B. J. Kenyon, owing to pressure of other duties, has found it necessary to tender his resignation as organist of the Dominion Methodist Church. His resignation will take effect on September 1st. Mr. Kenyon will give his whole attention to the large class of pupils, with which he has surrounded himself here. Mr. Kenyon has only been in Ottawa some two years, and during that time, has been successful in having a practically new and modernly equipped organ, purchased, and established. He has also given an excellent production of the "Redemption," and a number of very interesting organ and vocal recitals. His successor has not been named and I hear there are a number of applicants for the position, including some of Ottawa's organists, who would like to make a change. I understand the committee before making an appointment will give the applicants a "hearing."

Dr. C. A. E. Harriss experienced no little difficulty in giving in Ottawa one of the series of Festivals of English Cathedral Music under the direction of Sir Frederick Bridge. It was to have been given in Christ Church Cathedral, but that was found impossible; later it was to have taken place in All Saints' Church, but this, too, was found impossible, as "the powers that be," would not allow an admission fee to be charged. Finally a domicile was found in the Dominion Methodist Church, and despite the unpleasant contretemps, a long to be remembered and delightful evening of music was given, with historical comments, by Sir Frederick Bridge, who also gave two organ solos. His Excellency the Governor General and Lady Grey attended with a large party from Government House and His Excellency at the close of the programme remained to congratulate Sir Frederick Bridge. His Excellency also expressed a wish that the Festival might be repeated. A splendid choir of sixty voices, prepared by J. Edgar Birch, sang a collection of eleven anthems chosen by Sir Frederick Bridge and sang them so well that Sir Frederick wrote the following letter to Mr. Birch:

"Belleville, Thursday.

"Pray convey to all who helped me so well, my best thanks. I have never given a more successful lecture, not even in England, and never had the illustrations better sung. I was particularly gratified you sang 'Hosanna.' The next time we have it in the abbey I shall think of Ottawa and your excellent vocalists. The tenors were most vigorous, and the basses always on the spot, but indeed the whole choir had been well prepared and this I owe to you. It was very gratifying to hear Lord Grey speak as he did and I only hope I may be able to do as he wishes and give another lecture on my way back. With best regards and many thanks." L. W. H.

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Mr. Frank Shelton, manager of the small goods department of the Nordheimer firm, reported having quite recently filled several large orders for drums and the better class of brass instruments. Mr. Shelton has also placed some good orders in different parts of Quebec lately. In Ontario trade is only fair.

## OUR LONDON LETTER.

THE past month has been a very busy one from the concert goer's point of view, concerts and recitals of every kind—on an average of five or six a day—following one another with bewildering rapidity; but it would be out of place to speak of the larger number as they are given by artists of merely metropolitan reputation.

The New Symphony Orchestra has given a most interesting series of concerts, and the performances under the able direction of Mr. Thomas Beecham have reached a very high standard of excellence. All the programmes were of unusual interest, and were remarkable for the number of new and unhackneyed compositions they contained. Among the former may be noticed Mr. F. Delius's Rhapsody, "Brigg Fair," a series of variations on a fine old folk tune; Mr. W. H. Bell's tone-poem, "Love Among the Ruins"; Mr. Norman O'Neill's overture, "In Springtime"; Mr. Joseph Holbrook's tone-poem, "The Viking"; Mr. Delius's tone-poem "Paris; the Song of a Great City." The works were most favorably received and English composers certainly owe a debt of gratitude to Mr. Beecham for his enterprise.

A very interesting concert was given at Bechstein Hall recently by "La Societe de concerts d'instruments anciens." The performers were five in number, and the music played was entirely of the eighteenth century. M. M. Edouard Celli, Henri and Marcel Casadesus, and Maurice Devilliere formed a quartet of viols, and M. Alfred Casella played the harpsichord. Solos were also given on the viola d'amore and the viola da gamba. The artists have a thorough command over their various instruments, and this "soft, sweet music of a bygone age" has decidedly a quiet charm of its own. While speaking of these ancient instruments and their revival to-day, it seems to have escaped the notice of any player to study the vielle, or hurdy-gurdy. There has not been a proficient performer on this instrument for very many years, and perhaps its association with street players a generation or two ago has had something to do with this neglect. The vielle was greatly in vogue during the period of sham Arcadianism at the courts of Louis XV. and Louis XVI. of France, and it is to be found in the artificial pastoral pictures by French painters of the period. A good deal of execution is possible on it, but like other obsolete instruments its chief interest is archeological.

Mr. Sigmund Beel, a native of San Francisco, and a pupil of Joachim, who has been living in London for a good many years, gave an interesting recital at Bechstein Hall on May 4th, at which he was assisted by Mr. Herbert Fryer. Mr. Beel and Mr. Fryer played a new sonata for violin and piano by Dr. Esposito, which by its musicianly qualities gained well deserved success. The concert giver also played Lalo's "Symphonie Espagnole," and a number of solos. Mr. Fryer contributed to the evening's enjoyment an interesting group of Chopin pieces.

A new concert hall has just been built in London called "The New St. James' Hall," although it is at least a mile from the site of the old hall of that name. At present a series of promenade concerts under the direction of Mr. Lyell Taylor is being given. The hall holds a thousand to twelve hundred people, and it would seem to be more suitable for recitals and concerts of chamber music than for an orchestra. Although the orchestra at the series of concerts now being given only numbers sixty, the fortes are a little overpowering. The programmes are similar to those we are accustomed to at the Queen's Hall.

A very interesting article appears in May's Musical Times, from the able pen of the editor, upon George Polgreen Bridgetower, the mulatto violinist. It will be remembered that Beethoven originallyl dedicated the "Kreutzer" sonata to him, and he was the first person to play it. A considerable amount of information about this forgotten player has been collected, and the article is illustrated by a portrait of Bridgetower and a fascimile of a letter of Beethoven introducing him to one of his patrons.

Miss Kathleen Parlow, the Canadian violinist, who has not appeared in London for some years gave a highly successful concert at the Queen's Hall last month. Her technique is fluent and sure, and her tone sweet and unforced; and her style has undergone much improvement since she last played here. Her best performance was in Mendelssohn's concerto, which she played with delightful freshness and spirit. She also played Glazounoff's concerto in A minor, and Tartini's "Trille du Diable." The orchestra was conducted by Mr. Henry J. Wood.

Kreisler, who was to have visited London during May, has, we regret to hear, been obliged to postpone his coming here on account of ill-health. He has been ordered to take a prolonged rest. The life of the modern virtuoso is certainly arduous. He covers distances on his tours, which were unknown to the older generation of players, and the physical strain of incessant travelling must be great indeed, added, as it is, to the mental work demanded of him by his public performances. However, it is to be hoped that a period of leisure will soon restore the great player and that his re-appearance will only be a pleasure deferred.

"CHEVALET."

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Messrs. Gourlay, Winter and Leeming report an active movement in player pianos, a line of the music trade on which this house seems to have a particular lien. General business is fair.

MARY D. CALDWELL
**Pianist**
Studio - - Toronto Conservatory of Music

## HAMILTON NOTES.

HAMILTON, May 18th, 1908.

THOUGH not, strictly speaking, a Hamilton music-doing, the appearance of the Dunsmure Opera Company in the Opera House on Tuesday, April 28th, was an event to be noted, as their performance of the "Barber of Seville" was exceedingly good. All the members of the company were both good singers and actors, and the whole presentation was most enjoyable.

On Wednesday, April 29th, a concert of unusual excellence was presented in the Opera House by Miss Hinkle, with a soprano voice of great range, singular purity of tone, as well as power, and musicianly style; Miss Kannette Vermorel, a violinist of high attainment, who had previously toured with Calvé; and Claude Cunningham, the bright particular star baritone, who had previously been heard here as Elijah, and is certainly one of the greatest artists that have sung in Hamilton. The accompaniments for these performers, a task of no mean proportions, were beautifully played by W. H. Hewlett. The whole concert was delightful, and inspiring.

On Wednesday evening, May 6th, the choir of All Saints' Church, under the able direction of the organist and choirmaster, E. Pearce, gave Shelley's Cantata. The performance was good and much enjoyed by the audience.

On Thursday, May 7th, Sir Frederick Bridge visited us. Every one who met him was, of course, delighted with his personality, and enjoyed his talk about church music in the evening immensely. The following selections from the book of anthems had been well prepared by the Centenary Choir, under Mr. Hewlett, and were given with beautiful effect and devotional spirit:—1. O Come, ye Servants of the Lord, Dr. Christopher Tye; 2. If ye love Me, Thomas Tallis; 3. Hide not Thou Thy face, Richard Farrant; 4. Concluding Amen, Orlando Gibbons; 5. O Sing Unto the Lord, Henry Purcell; 6. Turn Thy Face from my Sins, Thomas Attwood; 7. If We Believe that Jesus Died, Sir John Goss; 8. Blessed be the God and Father, S. S. Wesley; 9. O that I knew where I might find Him, Sir W. Sterndale Bennett; 10. Unto Thee have I Cried, Sir George J. Elvey; 11. Awake, awake, put on thy strength, Sir John Stainer; 12. Who is like unto Thee? Sir Arthur Sullivan; 13. Kings shall see and arise, Sir Frederick Bridge; 14. Crossing the bar, Sir Frederick Bridge; organ solo, Three Sketches, Schumann, Sir Frederick Bridge; Aria, "Thus Saith the High and Lofty One," Sir Frederick Bridge, Mr. Albert Archdeacon.

It would have been better if the choir had sung, as they had been accustomed, to Mr. Hewlett's conducting accompaniment, instead of to the lead of Dr. Bridge's baton. A sudden and temporary change of that kind gives a feeling of unrest that detracts from the assurance of what has been a careful preparation. These anthem-lectures should have a lasting effect on the church music of this country, by introducing to our church goers a style of music that is too rarely heard on this side of the Atlantic.

Mr. Albert Archdeacon gave most valued assistance with a solo, as well as in the solo part of anthems.

On Monday, May 14th, a very enjoyable concert was given in the Conservatory Hall. Dwight-Edwards, of London, sang many songs in his well known dramatic style. George Fox disappointed the audience, and was well replaced at very short notice by Frank Blachford, who played beautifully. Miss Jessie Allen, of Toronto, gave several piano solos, and exhibited brilliant technique and musicianly style. The concert was organized by Miss Ada Twohy, who also played all the accompaniments most beautifully, and must be congratulated on the success of the evening.

Some new features have been introduced into the Conservatory work this season that have had a beneficial influence on the musical results. Every Saturday morning, four teachers (in rotation), are asked to send up two pupils each to play to Mr. Hewlett, Mr. Alexander, or Mr. Aldous—criticisms on their work and suggestions to be made afterwards to the teachers. On the second and fourth Saturday afternoons in each month a programme given by pupils is prepared by certain teachers (in rotation) to which the public are invited. These recitals give the public an opportunity to judge of the work being done, and give confidence to the pupils. On the third Saturday in the month, the Culture Club—an organization of the staff—prepares a programme of some artistic value, in any line they choose, to which an admission fee of ten cents is charged. The public have shown appreciation of, and confidence in the work done, and prospects are bright for the future.

J. E. P. A.

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## TRIBUTE TO DR. FISHER.

On May 7th, the Clef Club gave a dinner to Dr. Fisher, in recognition of the completion of his twenty-first year as founder and musical director of the Toronto Conservatory of Music. The most significant compliment paid to Dr. Fisher during the evening was Dr. Vogt's statement that the standard of musical education in the Toronto Conservatory was higher than in the Conservatories of Leipzig and Berlin. He believed that more people studied music in Toronto than in any city of its size in America, and to a large extent the result could be attributed to the musical director of the Conservatory.

MR. JAMES HANNAH has been appointed tenor soloist at the Northern Congregational Church.

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THE last few years have witnessed a wonderful advance in the player-pianos, whether separate attachments or a part of the instrument. And with these improvements there has been coincidently a remarkable change in the estimation in which musicians have held the invention. Not so long ago it was a common thing for the musically "wise" to sneer at the player-piano with the remark that it was better than a bad pianist. Now musicians from Paderewski and Rosenthal to the humbler rank and file of virtuosi have been glad to recognize the value of the player-piano as a great educational agency, and an executant and interpreter of good music. One advantage of the player-piano is that the amateur who possesses one becomes in time both expert and artistic in its use. He is being educated by his access to the vast range of musical literature and with familiarity with beautiful music his taste grows and his artistic sense develops.

Our representative Canadian piano manufacturers, the Gerhard Heintzman, Limited, were not slow to foresee the future of the player-piano, and they have devoted their energies and ingenuity towards perfecting it. They have solved the problem of producing a player-piano that meets the requirements of the amateur, who has the desire to reproduce the creations of the great masters not only with accuracy, but with the expression that the composer intended. The invention used in the Gerhard Heintzman player-piano embraces features that are special to it. In the first place it utilizes the entire keyboard of 88 notes, while having a device that will permit of standard rolls of only 58 or 65 notes being used. The range of the player-piano renders it possible to reproduce any piano composition in existence as originally written, while securing a comprehensive grasp of orchestral works. In the second place the pedals govern the bellows which furnish the compressed air for operating the pneumatic fingers, without being subject to an exhaustive drain for revolving the music roll. The air pressure is not weakened by the motion of the roll, and thus the full fortissimo of the piano can be utilized no matter how many notes have to be struck or how fast the pace. In the third place the player-piano is provided with a couple of small buttons, which govern the pneumatic loud and soft pedals, and there is also a small lever which governs the tempo. One special advantage of the Gerhard Heintzman player-piano is the transposing device which enables one to render music in five different keys. The accompaniments to vocal music can thus be played to suit all voices. Moreover the transposing device is so contrived that the player can compensate for any contraction or expansion of the paper of the roll consequent upon changes of temperature. Finally, the touch of the mechanism is so accurately adjusted that the operator is able to obtain a range of tone that few virtuosi could hope to surpass. The combination is a notable triumph of Canadian ingenuity and enterprise.—Toronto Globe.

THE Ex-Guelphites residing in Toronto held a splendid concert in the Guild Hall, on Tuesday evening, May 12th. The programme, which was in charge of Donald C. MacGregor, was a most attractive one.

The Broadway male quartette gave with telling effect, "Pale in the Amber West," and other numbers. Miss Olive Scholey sang, "The Island of Dreams," in very artistic style, displaying a rich, full contralto of good range, and quality, which combined with her pleasing stage presence, made her a popular favorite. Donald C. MacGregor was in fine voice and sang Denza's, "You Brought me a Flower," in finished manner, while Miss Elspeth McDonald, Mrs. W. J. Wilson, Mr. E. E. Freuere, Miss Minnie Hayden, Mrs. Campbell and the Broadway Ladies' Club, all appeared to advantage in their several numbers. Quite a number came down from Guelph for the concert and all spent a most enjoyable time.

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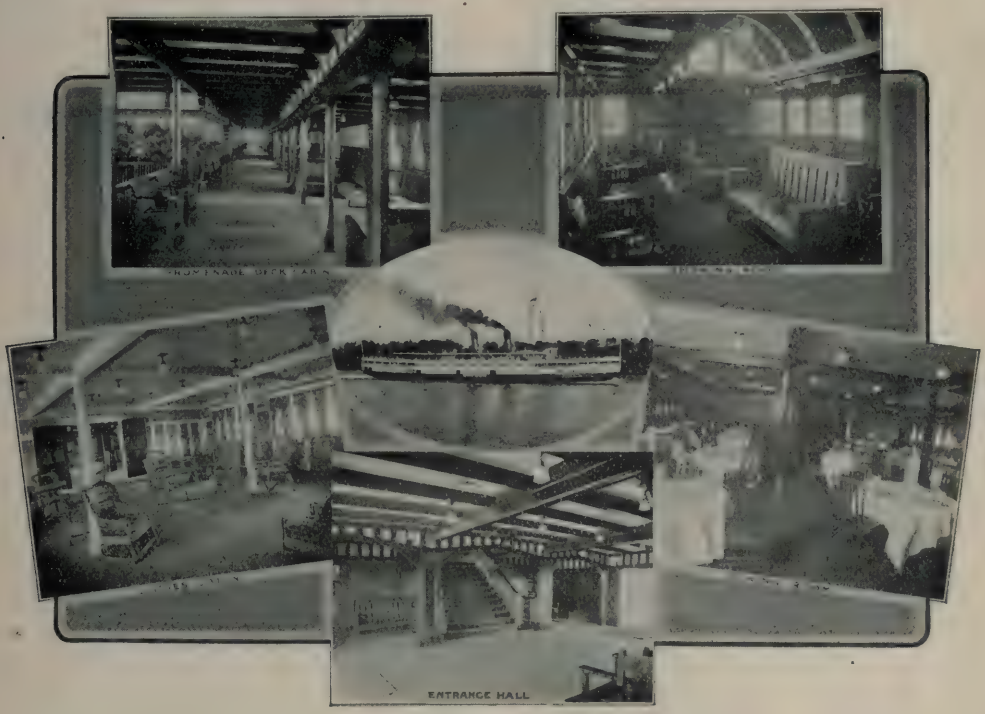
The fleet of the Niagara Navigation Company has been increased by a new steel twin screw ship, which in speed, comfort and beauty is unsurpassed upon the great lakes. Her name, "Cayuga," has been selected to harmonize with her sister ships, the "Chippewa," "Corona" and "Chicora." Her engines are of the twin screw vertical, inverted, direct-acting quadruple expansion type, capable of driving the ship at railroad speed across the lake. Seven powerful Scotch boilers furnish steam.

Many new features have been introduced in the steamer's interior arrangements. The dining room is located up-stairs on the main deck, and patrons, while at table, may enjoy the lake and river scenery through observation windows.

The upper promenade deck, which ordinarily ends in front of the pilot house, is extended to the stem, affording unusual accommodation for passengers, and also sheltering the promenade deck below. A light shade deck amidships serves as an awning over the upper promenade deck.

The cabin appointments are as perfect as experienced knowledge of the needs can make them. The woodwork in the dining room is Flemish oak, and other portions of the ship weathered oak, handsomely panelled, with a heavy beam ceiling in the entrance hall. Aft of the main entrance is the ladies' cabin, and on the deck above, reached by a broad stairway in cathedral oak, the general saloon cabin. Special thought has been given to the arrangement of this room. It occupies the full width of the ship. The sides, instead of being straight, consist of a series of bow windows with upholstered seats, forming inviting corners where uninterrupted views may be obtained.




SOME rare good gossip, antiquarian and other, on 'cellos is to be found in Mr. Olga Racster's "Chats on Violoncellos" (T. Laurie: 3s. 6d.), the new volume of the Music Lover's Library. There is not a dull page in the book; which, appealing naturally first to 'cellists, can be read with interest by all musicians. There are a score of photo prints. Mr. John Lane has also just published, "The Wagnerian Romances," by Gertrude Hall, some 400 pages for a crown. The authoress has here described in ample detail all the legends around which Wagner has woven his music. The attempt has been made—and successfully—to give an idea of the charm and the interest of the original text of the Wagner operas and of the composer's extraordinary power and fertility as a dramatist.

## MUSIC IN OSHAWA.

OSHAWA, May 12, 1908.

EASTER music in the different churches was fully up to the standard of other years. Eastertide generally brings out the best that is in the church choirs, and this year splendid music, in harmony with the season, was given to crowded churches. That of the choir of Simcoe Street Methodist Church deserves special mention, the music given surpassing previous efforts for some time past. In the morning was given anthem, "Since by Man"; solo, "Open the Gates of the Temple," Miss M. Gibson; anthem, "Break forth into Joy," choir and solo, "Resurrexit," Mrs. W. A. Hare. In the evening, anthem, "They have taken away my Lord," choir; solo, "The Lord is Risen," Mrs. Hare; anthem, "Hark, Hark My Soul," choir; duet, "Easter Eve," Messrs. Adams and Paul; quartette, "Jesus Died for us and Rose Again," Miss Gibson and Messrs. Churcher, Adams and Paul.

In St. George's Church (Anglican), morning, "Te Deum," Simper; anthem, "They have taken away my Lord," choir; evening, "Christ the Lord is Risen To-day," choir; anthem, "O Death Where is thy Sting," Turner, choir; solo, "On the Cross."

Presbyterian Church, morning, double quartette, "The Magdalene"; anthem, "Awake Glad Soul," choir. Evening, anthem, "As it began to Dawn," choir; solo, "Jerusalem," Miss Lorna Becker; solo, "Hosanna," Miss Blanche Carswell.

Miss Marian Gibson, a promising young soprano, and a pupil of Mr. W. A. Hare, has lately been in great demand as a soloist in choir work. Miss Gibson sang in All Saints' Church, Whitby, on Sunday, May 10th, her solo being "Open the Gates," Knapp, delighting a large congregation.

It is to be regretted that a larger number of musical people did not attend the annual concert given by the Oshawa Choral Society, in the Simcoe Street Methodist Church, on Thursday evening, April 30th, the large auditorium being about half filled. Notwithstanding this, those who were fortunate enough to be present, thoroughly enjoyed a rare treat, an excellent programme being rendered. What the audience lacked in numbers, however, it made full amends for in appreciation as manifested by the applause accorded those taking part. The chorus, which is composed of some fifty voices, was ably supported by the following artists, all of Toronto—Mabel Manley Pickard, soprano; Miss Grace Merry, elocutionist, and Dr. Nicolai, 'cellist. The work of the chorus under the leadership of W. F. Pickard, was fully up to the high standard of that of previous years. This society is in its fourth year and in it the town has a musical organization that it should be enthusiastic over, as without it Oshawa would be musically a far less important town than it is to-day. In the number, "My Love Dwelt in a Northern Land," Elgar, the chorus showed to advantage what it could do unaccompanied, exquisite shading of the different parts being given. "The Dance," Elgar, with the assistance of piano and organ, proved a popular number. This bright, joyous chorus owed much of its popularity to the accompaniment of Mr. J. Bottomley on the organ, who gave excellent support. Gounod's "Gallia," and "O Day of Penitence," were each given very impressively and with good effect. Mabel Manley Pickard sang, "Gaily Chant the Summer Birds," De Pinna, and was encored. The gem of the evening, however, was her solo, "Ave Maria." Gounod, which was rendered very effectively with the accompaniment of piano, 'cello, and organ, the three instruments blending together perfectly. Dr. Nicolai on the 'cello, gave a number of selections, those that were the most acceptable being Godard's "Berceuse," and "Valse," Golterman. Miss Grace Merry established herself a favorite with the audience in her many readings. This was her first appearance before an Oshawa audience, but she will be given a warm welcome at any time should she make a return visit. She gave "Ojistoh," Johnson, with fine dramatic effect and her clever skit entitled "Five O'clock Tea," brought down the house. Miss Hazel Ellis filled the position of accompanist, as did also Mr. J. Bottomley, A.R.C.O., at the organ.

R. N. J.

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## TORONTO CONCERTS.

THE concert which attracted the greatest public attention and judged by financial results was the biggest success of the waning musical season was that given on May 4th by the famous Italian tenor, Caruso, and his concert company. Massey Hall was filled by an audience that as prices went should have represented between eight and nine thousand dollars. Caruso justified expectations as to the character of his voice, which is a telling, vibrant tenor with astonishing power and brilliancy in the upper register. He was placed at a disadvantage in a measure on being divorced from his customary environment, the opera stage. His programme numbers were, however, operatic, namely the "Salve Dimora," from "Faust"; "Celeste Aida," from "Aida," and the clown's lament, from "Dagliacci." As artists he is not so great as, say Jean de Reske, that is in the opinion of the writer, and he is probably not so versatile. But he is gifted with a glorious voice, the great factor in creating a public craze. He brought with him a fair soprano and bass in the person of Miss Giulia Allen and Henry G. Scott, a delightful mezzo soprano; Miss Marguerute Keyes, who created quite a furore; and a talented virtuoso boy violinist, Master Kotlarsky, who made light of compositions, such as Sarasate's "Ziguenerwiesen," and Vieuxtemps' "Fantasia Appassionata."

Another important event was the appearance in Toronto of Sir Frederick Bridge, the eminent organist of Westminster Abbey, who on May 1st, gave a lecture in St. James' Cathedral before 1,200 people on the music of the English cathedrals for the past three centuries. The choir of the church, under the direction of Dr. Albert Ham, crowned themselves with honor by their really splendid singing of the selections chosen as illus-

trations. Exceedingly sweet and just in intonation was the singing of the boy sopranos, while that of the men was sonorous and smooth. Dr. Ham's achievement with his choir astonished those of the audience who had not visited the church for some time.

On the 25th Sir Frederick gave a lecture in Massey Hall on "Hymn Singing," which proved instructive and suggestive. The illustrations were well sung by a massed choir made up of singers from several of the city churches.

A charming recital was that given by the popular soprano, Mrs. L. Grand Reed, at Conservatory of Music Hall, on May 6th. Mrs. Reed gave a programme of refined character, and sang with rare grace, much charm of voice and a most engaging manner. She was assisted by Miss Lois Winlow, who contributed several 'cello solos with her accustomed accomplishment, and Miss Carolyn Barton, who distinguished herself in the accompaniments.

Those gifted and accomplished young violinists, Miss Lena Hayes and Miss Grace Hastings gave successful recitals during the month at the Conservatory of Music. Miss Hayes was assisted by Mrs. Bessie Bonsall, the highly esteemed contralto, and Miss Jessie Perry, accompanist, and Miss Hastings had the co-operation of Mr. R. S. Pigott, baritone, and A. F. Reilly, accompanist. Each of the violinists proved herself to be most attractive players with well developed technique and both recitals were most interesting.

Mr. Llew Rees, the director of the public school music, gained infinite credit by the results he showed at the Empire Day concert in Massey Hall, in which 800 school children took part. The scholars sang with surprising precision and with a quality of voice that was above that generally heard from school children elsewhere.

On April 28th, too late for notice in our May number, the Toronto String Quartette gave their last concert of the season in Conservatory of Music Hall. They may be said to have capped the climax of their season's efforts as they were never heard to better advantage nor were in better form. Their principal numbers, which were finely rendered, were Dvorak's quartette Op. 96, and the Allegro Vivace of Mendelssohn's, Op. 12. The vocalist was Mr. Cyril Dwight Edwards, who is the possessor of a splendid baritone voice, who sang with much fervor of expression and dramatic instinct. Mallinson's song, "A blood red ring around the Moon," proved a specially striking number although it was new to most of the audience. During the evening Mr. Frank Welsman and Mr. G. D. Atkinson joined Messrs. Frank Blachford and Frank Smith in Saint-Saen's "Serenade," for piano, organ, violin and viola, the ensemble in which was quite artistic. Dr. Nicolai was soloist and played with his well known refinement of style.

Advanced pupils of Messrs. Dr. Fisher, Frank Welsman, Dr. Vogt, Dr. Torrington, Mr. J. D. A. Tripp, J. W. F. Harrison, and W. O. Forsyth, gave recitals during the month and did infinite credit to the thorough teaching methods of their instructors.

Several church choir concerts were also given during the month, all of which had conspicuous points of merit.

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## THE UNFORTUNATE CRITIC.

A GREAT many persons seem to think that the easiest and most agreeable of employments must be that of a musical critic. But read what the Nestor of English critics, Joseph Bennett, says in an article on "Music and Disease":

"The question was only brought to recollection some days ago, when an esteemed press colleague called my attention to the fact that not a few of our musical critics were laid aside by nervous affections during last year. I do not wonder at it. I have gone through the entire experience myself, though only one disablement in forty years does not entitled me to pose as a veteran in suffering. I know full well, however, that the work of a musical critic, if conscientiously performed, as in almost every case it now is, acts with severity upon a man's nervous organization. It does this more or less in all instances, but especially, as may be supposed, upon a daily journalist, to whom every day, Sundays not excepted, brings a quota of work for body and mind, for physical strength and mental quality, which demands his best powers of endurance and judgment, and tests, often with severity, the measure of his knowledge.

"I envy no young man who embarks upon this craft. He has a hard life before him, in which he will not suffer from labor only, but also from the reproaches, upbraidings, and worse, of persons who know nothing of either his duties or his difficulties. It is enough, surely, to listen to interminable music, with every faculty absorbed in efforts to measure its quality and estimate its value; but to this must be added that, in most cases, he will be bound more or less to vex the composer or artist whom he would gladly help on the weary road to success. I fear that these, the ordinary conditions of a musical critic's life, are not recognized as they should be. The ignorant artist or amateur, who has read stories of Bohemian revels in Press Land, sees the poor critic there, full of fire and flash, and probably something else. Let him dismiss the picture. There are no such Bohemians now. I saw the last few depart years ago, and now there remains only plodding and weary men, out of whom modern composers are wearing their lives by demanding an appreciation of music which, in not a few cases, I fear, they do not understand themselves. Under all this, do musical critics break down?"

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## NEW MILITARY MARCH.

DR. ALBERT HAM has composed a new military March entitled "Canada" published by Whaley Royce & Company, Toronto, which is likely to be very popular. Several of our best bands will play it during the summer as well as the Coldstream Guards Band. It is scored for both military band and full orchestra. The march combines the tune of "Le Drapeau de Carillon" with a xylophone suggestion of "The Maple Leaf."

## ST. MARGARET'S COLLEGE.

St. Margaret's College, Toronto, has long enjoyed a very high position among the educational institutions of Canada. Under the able direction of Mr. George Dickson, formerly principal of Upper Canada College, and his accomplished wife, both experienced educationists, it is recognized as an ideal residential and day school for girls. It has recently entered upon a new and more active career of usefulness in its new home, 144 Bloor Street east. It will be of interest to the readers of Musical Canada to point to the special distinction and comprehensiveness of the musical department. In the piano section one notes that it enlists the services of such eminent teachers as Messrs. J. D. A. Tripp, Dr. A. S. Vogt, and Frank S. Welsman; in the vocal and organ sections, Dr. Albert Ham is the leading instructor; in the violin section, Mr. Frank Blachford; while the violoncello is represented by Dr. Nicolai and Miss Lois Winlow, and the harp by Miss Heloise Keating. In all there are nineteen teachers in the music department who are acknowledged to be conscientious and capable, so that pupils of the college are assured of a thorough training in any or all of the branches of music. The other departments reveal the same high standard. Thirteen teachers are in charge of the Academic department, three of whom are resident French teachers of European training and one a native French governess. The art department is directed by a European teacher with three assistants. The domestic science department is managed in a thoughtful, practical manner, and is devoted to the teaching of household science in all its branches, with the view of equipping the students for the effective and economical management of the home. One need scarcely say that great attention is paid to the moral and religious training of the pupils and provision is made for attendance at all church duties that parents may specify. The college has a high examination record. In 1905-6 twenty of its students passed the examinations in music of Toronto University, winning eleven first-class honours and five second-class. Ten passed at Toronto Conservatory of Music, winning three first places in the Honour Lists. One carried off the prize given by the Grand Trunk Pacific Railway for an essay in support of a name (Prince Rupert) for the terminal port of the Pacific Coast. For this prize there were over 1,200 competitors.

The new home of the college is a handsome building as will be seen by our illustration. It is conveniently situated on the route of both the Belt line and Church Street cars. The grounds extend six hundred feet from Bloor Street to the Rosedale ravine driveway, and are spacious and picturesque. The principal of the college is Miss J. E. Macdonald, B.A., who has a high standing in pedagogic circles.

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Miss Clara Stiles has accepted the position of soprano soloist of Dunn Avenue Methodist Church, Parkdale.

Miss Eveline Ashworth, pupil of Dr. F. H. Torrington, has been appointed soprano soloist of the Sherbourne Street Methodist Church.

# OPERA & DRAMA

## THE TORONTO THEATRES.

THE waning days of the local season of 1907-8 have not been without one or two events of exceptional import. Chief of these was the re-appearance of Mrs. Minnie Madden Fiske, after an absence of more than four years, with a very good production of Ibsen's "Rosmersholm." Though it did not play to very large business, no accurate gauge of the public's attitude may be obtained from this fact, for in the same week the annual horse show, once an immensely popular event, met with similar lack of financial support. Indeed one was agreeably surprised at the enjoyment which many people who do not as a rule bring a close analysis to the problems of life, professed to find in Ibsen's tragedy. It was quite obvious that this is no drama for the study, but that the masterly way in which the tale is unfolded begets an interest for those who care nothing about its philosophic import. This is due to the fact that Ibsen is primarily a great dramatic craftsman and a poet and thinker afterward. What the Roman poet would call the profane and vulgar throng have always taken a distorted view of the admirer of his dramas and have sometimes forced him into a false position. When Ibsen loomed upon the horizon of the English speaking theatre he was a figure of such stature in contrast with the pigmies who were prattling in the playhouses that intellectual men and women acclaimed him with a confidence and enthusiasm that maddened the critical friends of the prattlers aforesaid. Extreme statements were made on both sides of the controversy, but meanwhile Ibsen serenely went forward and won his way to a permanent place in our theatre. Alien as his dramas are, it is not probable that they will ever be as popular with us as they are in Northern Europe. But it is certain that for many years to come the intelligent playgoer will find stimulus in at least one or two productions of his plays each season. No other modern dramatist so well repays careful study and artistic skill on the part of his interpreters and so long as true ambition is found in a saving few of the acting profession, so long will Ibsen be acted.

The desire of the so-called "Ibsenite" is not, I take it, that the playhouse should be entirely given over to his dramas, but that a drama shall grow up in the English tongue which stands comparison with his, in artistic craftsmanship and intellectual power.

Space forbids that I should enter upon an analysis of the myriad motives and phases of "Rosmersholm.' For such nourishment let the reader turn to the essays of George Bernard Shaw, George Brandes, William Archer, or Edmund Gosse, or to the files of the Mail and Empire. It is with the acting of Mrs. Fiske that I, like most of those who saw the production, am most concerned. I saw some part of everyone of the seven performances that she gave, and was more interested in the seventh performance than in the first. The secret of Mrs. Fiske's artistry, which appears to be so translucent and simple, is one of the most difficult things that an analyst could seek to master. As with all high strung women who have to undergo the grind of seven or eight performances a week with a railway journey on the seventh day, she is better on some nights than on others. It is not necessary to speak of her "mannerisms" and "limitations," phrases dear to newspaper critics who wish to evade the responsibility of writing the genuine analytic criticism that her acting demands. There is no other woman on the stage who could give the confession of Rebecca West with the same simple significance. Without raising her voice, without a gesture, without even facing her audience directly she manages by some inner fire to burn her words into the mind and heart of the listener. It is intensity in its ultimate essence, triple-distilled

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with all gross adulterations eliminated. And even in her lighter moments there is a subtle significance that gives an unforgettable quality to what she does. Take for instance the manner in which she utters so simple a line as "It is not good to think of one thing all the time." What a world of retrospect is in her eyes and in her tones, yet never a suggestion of overloading the phrase or straining for a point. Many passages in her performance have to be considered in relation to the whole to be fully appreciated. An instance is the scene in which Rebecca astounds Rosmer and the audience as well by declaring that she will fling herself over the foot-bridge if he mentions marriage to her again. Mrs. Fiske plays it as a woman whose nerves are stretched to the breaking point, who is making a tremendous effort at self restraint, but the import of this is not realized until the whole tale is unfolded, and the scene to those unfamiliar with the drama failed of its just effect. To debate whether all Mrs. Fisk's methods are correct would be to revive the old academic question about the fourth wall of the stage. She acts as though there were a fourth wall, and her methods are right because it is she who uses them; but similar methods might produce deplorable results in a woman of less magnetism and genius. For apart from her supreme intellectual gift which has enabled her to transcend so often her physical limitations, the secret of Mrs. Fisk's appeal as with all remarkable artists, lies in these mysterious qualities, magnetism and genius.

The interpretation by the company was, in the case of Mr. Bruning, who played Mortensgaard, and Mr. Arliss, who played Brendel, masterly. Mr. Fuller Mellish, the Rector Knoll, irritated me extremely, and the earlier scenes fell short of their just effect because of his lack of intellectual power. The extremely difficult role of Rosmer was adequately, though not luminously, rendered by Mr. Bruce McRae. One can think of only three English speaking actors who would be likely to shine in the part, and these are Forbes Robertson, H. B. Irving, and George Alexander.

Those who gird at Ibsen and his admirers, should have found something after their own hearts in the production of "Lord Dundreary" by Mr. E. H. Sothern, but strangely enough the public showed a great deal of more indifference to the prattle of Tom Taylor than they did to the profundities of "Rosmersholm." Conscientious and admirable actor as he always is, Mr. Sothern failed to give life to the dry bones of this farce. I never saw the elder Sothern, but I imagine he was a man who could make an audience laugh merely by looking at it. His son is not a natural comedian, but a romantic and serious actor, whose fine eyes were a continual protest against the absurdities of his part. A large portion of the lines are of a kind that would be irresistible if done as a monologue by a black face comedian like Willis P. Sweatman, but fail in effect when treated by a conscientious gentleman like E. H. Sothern.

An interesting personality elevated from the ranks of the chorus to serious starhood in a manner almost as surprising as the promotion of Koko to the rank of Lord High Executioner, is that of Miss Marie Doro, who appeared in "The Morals of Marcus." Mr. Locke's drama is a crude mechanism, but is original and amusing. Miss Doro is a girl of singularly winning gifts but her voice has a certain monotonous and inflexible quality which should be corrected by careful study. Nor has she developed anything as yet that could be differentiated from a light and pretty talent. However, she is very young. The production owed much to the beautiful high comedy acting of Mr. C. Aubrey Smith and to the charm of Miss Beatrice Forbes Robertson, who in spite of a fatuous role revealed herself as one of the most promising young women on the stage.

Two extremely successful modern plays, "The Man of the Hour" and "The Lion and the Mouse," have been seen here of late, the former for the first time, the latter on a return visit. Neither drama is built with the care or written with the intellectual distinction that would assure it permanency, but each deals with vital problems of the moment and for this reason won the commendation of the distinguished English critic, Mr. William Archer. Perhaps one cannot do better than reprint what he wrote of "The Man of the Hour" on his return to England last year. "Now this play seems to me an eminently healthy sign of the times. Its success shows that the American public no longer regards the theatre as a place remote from the realities of their everyday life. The American drama is no longer what Matthew Arnold called the Egnlish drama of the seventies—purely "fantastic," unrelated to the actual world. Such a play as 'The Man of the Hour' is artistically third rate sentimental and conventional; but it is morally alive and in the movement."

HECTOR CHARLESWORTH.

May 20, 1908.

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## BERNARD SHAW'S NEW PLAY.

A SPECIAL cable despatch to the New York Times says:—

George Bernard Shaw, for once in his life, is satisfied with the dramatic critics. One and all they damned "Getting Married," even those among them who, at times, have put themselves on record as Mr Shaw's admirers, protesting against being invited to the theatre to listen for two hours to a discursive, and, at intervals, a dull sociological and philosophical symposium on marriage, which is all G. B. S.'s latest play—save the mark—amounts to.

"For once," exclaimed Mr. Shaw, exultantly, after reading the newspaper notices, "the critics come up to my expectations. The result has justified my anticipations. I said that I had written a good play, and I said, also, that the critics would not like it. You see now I was quite right. They say it is insufferably dull and that I am a bore. Of course, the critics ought not to have come to see it; they should have sent their wives, for it is really a good play—a play for women.

"When people have seen 'Getting Married' over and over again they will have the greatest admiration for it. The only fault it possesses is that it is too short. Sensible playgoers will notice that mistake, however," concluded Mr. Shaw; "they can go to see it again and again. They will, at least, have that resource."

The author's description of the production as a play for women is undoubtedly correct; but only to a certain extent. In "Getting Married," Mr. Shaw holds woman's brief in the marriage contract; but woman's brief, as she understands it, is that of an exceptionally fastidious or unhappily married woman. Mr. Shaw does not take into account the average contented or happily married woman.

One of his characters would like to have children, but is appalled at the idea of a husband. She despises those women "who have neither the strength to resist marriage nor the intelligence to understand its infinite dishonor." This is the character who describes herself as an English lady who has been brought up to self-control which enables her to do without the things she wants unless she can have them with honor.

Another character is a woman who knows humanity because she cannot control herself and has, therefore, seen others uncontrolled. She is also clairvoyante, and it is she, who, in a trance, utters the Shavian version of woman's message and complaint to man, "I have given you your own soul and you ask for my body as a plaything."

No wonder, says Mr. Shaw, the critics did not understand "Getting Married." It deals with a subject, which only women can really understand, and it is the woman critics who should have been deputed to pass judgment upon it.

One of the critic's wives to whom Mr. Shaw appeals says that she does not consider the play a masterpiece—far from it.

"The chief point which struck me when I saw the play was that Shaw had not put forward a single thought or a conclusion which had not already occurred to any cultured woman who had thought carefully about the modern marriage. I left the theatre feeling just as I used to many years ago after discussing marriage questions at a circle of girls, most of whom were still in their teens.

"The radical weakness of the play is that love is left out of the question. There is not a single person on the stage who entertains an honest human passion for any other person."

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Mr. Philip A. H. King represents Musical Canada in Montreal, and is authorized to receive subscriptions and advertisements for that city.

## NOTES AND COMMENTS.

Our correspondent, Mr. L. W. Howard, is fully authorized to collect for subscriptions and advertisements in Ottawa and its district. Mr. R. N. Johns is similarly credited for Oshawa.

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Musical Canada is on sale in Ottawa at the McKechnie Music Store, 189 Sparks Street; in Montreal at the store of the Nordheimer Piano Company; at Peterboro, by the Greene Music Company; in Hamilton, by the Nordheimer Piano Company, and in Toronto by all the principal music and news dealers. In the central district of Toronto Musical Canada is on sale at Sutherland's Print Shop, 382 Spadina Avenue.

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The musical public are warned to be on their guard against persons who pretend to be agents for Musical Canada and fraudulently collect subscriptions.

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When Queen Alexandra heard Mr. and Mrs. Albert Mallinson render Mr. Mallinson's now famous song, "Eleanore," at Buckingham Palace, Her Majesty is reported to have remarked on its beauty and on its being so unlike any song she had previously heard. "Eleanore" has had a very large sale in England; and in Germany and Denmark it ran through five editions in as many weeks immediately after publication. It is a great favorite of Ada Crossley's to whom, by-the-bye, it is dedicated. Another of Mr. Mallinson's songs running "Eleanore" closely in popular favor is "Slow Horses Slow," which is one of the test songs this year at the examination for Licentiateship at the Royal Academy of Music. "Slow Horses Slow" is one of the most poetic songs ever written by an Englishman.

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## ERRATA IN MAY NUMBER.

In the article, "Toronto Concerts," page 18, second line, read violinist for pianist. In Miss Marie Strong's article, "Why English People Cannot Sing," in fourth line, read "This article to my mind"; in sixth paragraph, third line, read, "They are most liquid, conducing admirably to pure tone"; eighth paragraph, fifth line read, "favorable consonant affix," instead of favorable vowel consonant"; eleventh paragraph, fourth line, read, "quality most agreeable," instead of quality must be agreeable."

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Miss Ella Hudson has been appointed soprano soloist at the Annette Street Methodist Church, West Toronto.

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## SIGHT SINGING IN CHORAL SOCIETIES.

In his comments, appearing in the May issue of this journal, on the sad state of affairs musically in Toronto, as revealed in an alleged lamentably low local standard of efficiency in sight-singing, the gentleman who signs himself "Siegmund," seems to have somewhat overshot the mark.

Although he conceals his identity under a nom de plume, it is plain from the internal evidence of his article that Siegmund is very imperfectly acquainted with conditions in Toronto, or he would not make such allegations as the following, viz. "The fine results attained by the choral societies are the outcome of 'parrot tuition,'" and "a large percentage of the members are unable to read the music they are singing."

It has been my privilege at various times to attend the rehearsals of the principal choral societies of Toronto, and in the light of my acquaintance with Dr. Vogt, Dr. Ham, Mr. Fletcher, Mr. Sherlock, and their methods of chorus training, I am led to conjecture that Siegmund must be a comparatively new arrival in Toronto, who has practically no personal knowledge of the efficiency of our best choral societies in the various details of their work. In an article, some months ago, I complained that the standard of efficiency in sight-reading in some of our church choirs was not noticeably high; and probably Siegmund's astounding declarations in reference to our leading choral societies may perhaps be ascribed to some local experiences of his own which can hardly be accepted as representative. Similar wild conclusions are arrived at from time to time by newcomers who personally undertake some small choral work amidst surroundings none too encouraging.

The conductors of our best societies, however, whose wider experience enables them to speak with authority on the subject, after having hundreds of experienced choristers, both British and Canadian, pass under their notice in voice tests, etc., are doubtless of the opinion that Siegmund's estimate of the standard obtaining in Britain is too high, and that his conclusions concerning representative native Canadian choral material do not by any means do justice to the latter.

In view of Siegmund's opinion that the high standard of performance attained by our best choral societies "as early as February" is due to "parrot tuition," a few statements of facts in this connection may be of interest. For the recent Leeds festival, with its highly organized and efficient chorus, between seventy and eighty rehearsals were held. Yet if the verdict of certain leading London critics presents the character of the work as performed, it indicates that had the number of rehearsals been doubled the desired effects might have been obtained. The chorus was apparently not ready for the "Israel in Egypt" work, was uneven in the Bach Mass, despite some magnificent effects in isolated choruses, gave a lifeless presentation of Grieg's "Olaf Trygvason," a languid and unfinished performance of Parry's "Blest pair of Sirens," and completely failed in Cornelius' exacting, little five-page, a capella work, "A Hero's Rest," in which they dropped in pitch the interval of a third. Judging from the really splendid general character of their achievements during the festival many of the lapses were distinctly due to lack of sufficient rehearsal. The high sight-reading standard of these famous choristers was not in itself a sufficient qualification, notwithstanding the comparatively numerous and strenuous rehearsals held in preparation for the festival.

For the February cycle of concerts given by the Mendelssohn choir last season forty rehearsals were held. While the volume of purely choral work taken up by the chorus was probably not more than one-half that undertaken at the triennial festival at Leeds, yet the standard of performance, exhibited in some instances in works of outstanding difficulty, could only have been attained by a choir whose intelligence, musically, whose generally efficiency in sight-reading, and whose vocal attainments were of the highest.

There is such a thing as worshipping too devoutly at the fetish of sight-reading, and when Siegmund questions the right of Toronto to be termed "musical," because he disapproves of her standard

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of sight-reading, he places himself in the class of fetish-worshippers. It must be remembered that sight-reading ability and the gift of artistic musical feeling are separate and independent faculties, and it is a well known fact that a certain type of sight-reader frequently fails to be moved artistically by a long series of rehearsals much beyond the standard of the sight-reading stunt of the first practices of the season's repertoire. It is remarkable, also, that in some cases the last to grasp the musical significance of a composition, and the ones who remain drawbacks when a subtle character of work is required, as it is understood in a highly-trained symphony orchestra, are the cock-sure sight-readers of a certain type, who, in the end frequently constitute themselves positive nuisances. Other things being equal a good sight-reader is of course much to be preferred to one weak in this respect, but the choirmaster who fails to make sure by examination of the candidate's artistic receptiveness can never expect a high standard of performance no matter how many rehearsals may be exacted.

Some localities, such as Aberdeen, Scotland, where the standard of sight-reading efficiency is developed to a high degree, appear to be lamentably and hopelessly befogged musically, if we may judge by some details of last season's musical work in that city, which appeared in the May number of the London, England, Musical Herald. We read that "the Aberdeen Choral Union, the Aberdeen Musical Institute and the City Concerts, have held their annual meetings. At all of them regret was expressed at the public apathy, etc."

Are we to conclude from this that a phenomenally high standard of achievement as regards sight-reading in Aberdeen is responsible for so lamentable a report as is conveyed in the few lines quoted? Or is it a case of indifferent performances, the result of too few reherasals on the part of the societies named, who may attach too much importance to sight-reading alone? Performances, which are little better than sight-reading stunts are certain in the end to wear out the patience of any community.

E. H.

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## "SIGHT SINGING."

### A Reply to "Siegmund."

I read with some interest in last month's issue of Musical Canada, a somewhat indiscreet article on the above subject by a person signing himself, "Siegmund," and which I think calls for a stinging rebuke. This person asserts that Toronto singers are unable to read even moderately well at sight and questions whether it is an indication that the city is musical because it possesses some very fine choral societies and patronizes classical concerts. This assertion seems to me to be altogether badly defined. "Siegmund" insinuates that we in Toronto cannot learn a simple hymn tune unless someone pounds it into our heads and in this connection he uses the term "parrot tuition."

I am prepared to admit that many of our choral singers are unable to read well at sight, but I fancy "Siegmund" will be surprised when I tell him that in all my choral experience in Toronto I am bound to affirm at least seventy-five per cent. of our singers can read moderately well at sight. "Siegmund" says, "I know of no country with such pretentions that figures so far down the scale for sight singing or ability to read at all." The writer would like to know just how much of the globe "Siegmund" has circumnavigated. One thing seems clear and that is he does not know much, if anything, about this country. An analysis of the subject at issue resolves itself into the one vital question, "What do the public want?" The concert singer, say for example, is a poor reader, or perhaps, cannot read at all, yet is able, nevertheless, to deliver the finished product to his or her audience who don't care a brass farthing whether or not the singer can read at sight. There is not so much singing by ear in Toronto as "Siegmund" imagines and it would be interesting to know how much choral experience he has had in Toronto. "Sight Readers" are as a rule mechanical in their work. If the readers of Musical Canada will refer to the excellent short article on "Sight Singing," by Mr. A. T. Cringan, which appeared in the April number they will find a sound opinion by one who is an authority on the subject. I trust "Siegmund" will exercise a little more tact and diplomacy in any future remarks he may deem advisable to make concerning "Musical Toronto."

"Hunding."

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The Heintzman Company find business is generally good. The city trade recently has been especially active, player pianos most particularly being in active demand. In Manitoba trade is picking up well. Last week this firm sent carloads of pianos to Calgary, Saskatchewan and Vancouver. All indications are for excellent business in musical instruments both in the West and the North-West. In Ontario things have been a little quiet lately. Payments have been rather dull, but were better last week. Mr. George Heintzman is of opinion that the trade outlook for the season is an altogether promising one.

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### MRS. MABEL MANLEY PICKARD.

Mrs. Mabel Manley Pickard, an excellent portrait of whom we reproduce, is acknowledged to be one of the most distinguished sopranos in the Dominion of Canada. She has a voice of specially attractive quality, bright, clear, true and even, and with a flexibility that is quite equal to the

demands of the famous florid solos both in oratorio and modern bravoura music. Mrs. Pickard received her vocal training in Toronto, her latest teacher being Miss Marie Strong. She has filled several important positions in this city, having been soloist in Bloor Street Baptist and Sherbourne Street Methodist Churches, and being at present soloist in Walmer Road Baptist Church. She was soloist at three consecutive concerts of the Sherlock Oratorio Society taking the principal soprano part in "Samson," "Judas Maccabeus," and "Joan of Arc," and rendering her music with so much vocal charm and surety that the The Globe says it was scarcely necessary to import expensive sopranos from the United States to sing in oratorio so long as Mrs. Pickard was available. She has been offered the position of soprano soloist in one of the largest churches in Rochester, N.Y., but she intends going abroad in November to pursue her studies and expects to be absent from Toronto at least one year.

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### WATERLOO MUSICAL SOCIETY.

Waterloo, May 15, 1908.

The Band of the Waterloo Musical Society are planning a monster demonstration for July 1st. The Band have already been engaged for the O. H. Jockey Club races and the National Exposition in September. The management have been approached by a well known concert manager, who wishes to secure the Band for a number of concerts in the large cities. Owing to the responsible positions held by many of the members with different large firms and manufacturers it has been found impossible to accept such engagements.

A very interesting concert was given in the Hall last evening. The large audience were delighted and encores were frequent. Miss Emma Bean presided at the piano in a most satisfactory manner. She also delighted the audience with her solos. The concert was given by Mr. Marlay B. Sherris, baritone, of Toronto, assisted by Mrs. J. B. Hall, contralto.

Bandmaster Noah Zeller, the popular bandmaster of the 29th Regiment Band, is at Berlin and Waterloo Hospital, suffering from his recent severe accident. His friends here wish for his speedy recovery.

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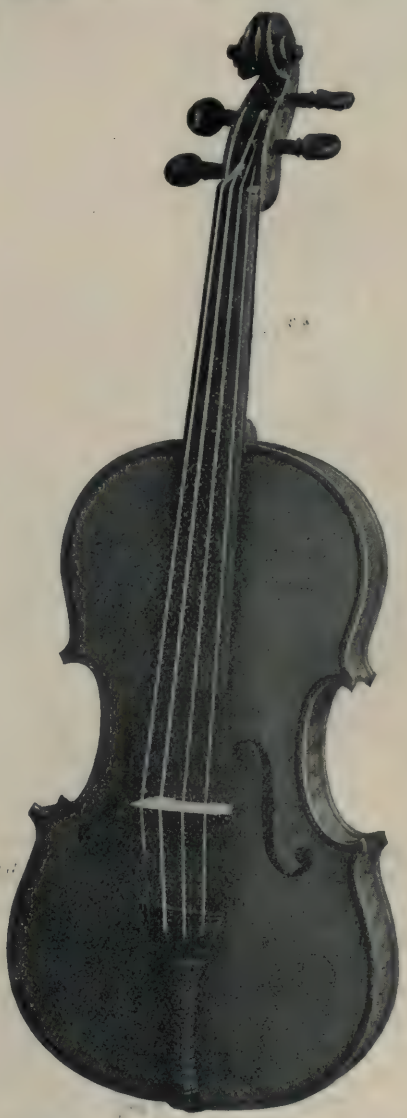

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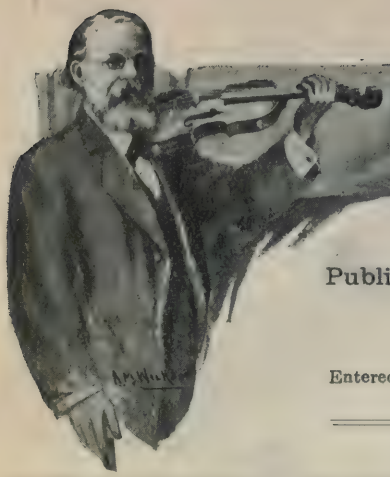

# THE VIOLIN

Publishing Office, - 106 D'Arcy St., Toronto, Can.

E. R. PARKHURST, Editor and Proprietor

Entered according to Act of Parliament of Canada in the year 1906, by E. R. Parkhurst, at the Department of Agriculture.

JUNE, 1908.

## THE STORY OF MY VIOLINS.

By Fritz Kreisler, in the Broadway Magazine.

The story of my violins is the history of my life. It comprises the all of my musical aspirations from infancy to maturity. From this perhaps sentimental point of view—very real, nevertheless, to the artist—I have lived six lives, each one more beautiful than the other, and now surely I have entered into paradise since I possess as my own my beloved Hart Guarnerius, whose voice is to me an ocean of melody.

To begin at the beginning brings me to my dear old father, a physician of Vienna, who is conquered by two great passions—his love of music and his big humanitarian love of his poor patients—those who cannot afford to pay for the alleviation of their ills. Fortunately for this good man he has never yet lacked a generous supply of good music to play or poor patients to treat.

My father, I must admit frankly, is not a man of any unusual aptitude for music, but his courage and persistency are admirable. His enthusiasm is boundless. Among the earliest recollections of my childhood is the picture of my father with his violin. Hour after hour he would bend over his instrument with a happy, beaming countenance, playing over and over again the same passages with infinite patience. On Saturday there would be a reunion of kindred spirits—the notary public, the police commissioner and a produce merchant, each with his chosen instrument under his arm, and for two or three hours there would be a worthy if not altogether brilliant interpretation of the great classics of chamber music. These little seances concluded invariably by a rendering of the national air, and then a clinking of glasses as my mother served the well-earned refreshments in the dining-room.

This was the beginning of my musical education, for in this way, even when barely out of infancy, I became familiar with the compositions of the great composers. But above all, I knew and loved our national air.

When I was four years of age an event came to pass that was to influence irrevocably my future life. One of the members of the quartette, with whom I was a special favorite, made me a wonderful present. It was a toy violin—but not so much of a toy that it would not produce sounds which I recognized when I pulled the bow across the strings. From that time, the quartette was increased by another musician, for I insisted upon taking my place with the others, and playing on my tiny instrument. One evening, as they were playing the national anthem, all the instruments stopped

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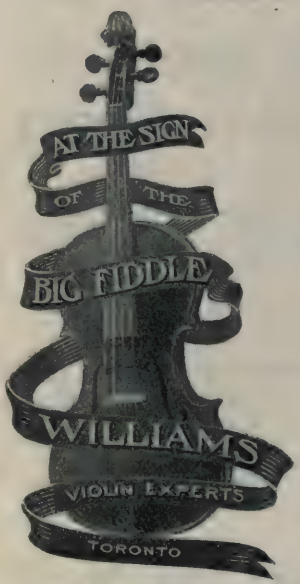


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quite suddenly; but I, engrossed in my performance, continued in perfect tune and time to the end.

It was decided then and there that I was a musical marvel, and the next day I had a genuine little violin, purchased by my admiring father, who forthwith began to give me lessons. In a few years I had so far outstripped him, that in a moment of youthful frankness I informed him that he did not play correctly.

"Listen to me, father, and I will show you," I concluded, quite patronizingly.

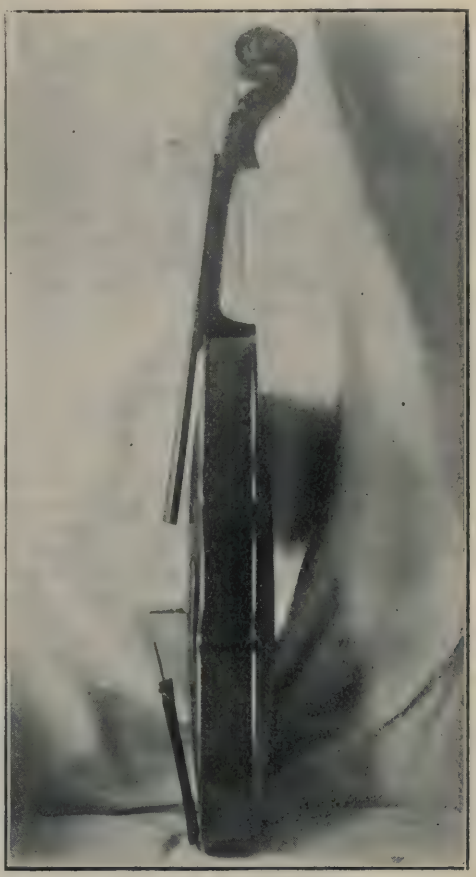
But my father only patted me on the head and put his violin in the case, saying:

"Now that my son knows more than his father, it is time that I retire. I will play the violin no more."

The next day he began to practice the 'cello, going over passages with the same enthusiasm—the same infinite patience. He is, in truth, an extraordinary man, this dear father, for when, a few years later, my younger brother, to whom he had in turn taught the 'cello, remarked to him with youthful vanity, "Now, father, I play better than you," the 'cello was locked up in its case, and my father began the study of the viola, which he still continues to play, since there are no more sons.

THE HART GUARNERIUS

At eight years of age I entered the Vienna Conservatory. On this occasion our friends presented me with a half-size violin, sweet and mellow—a Thiers—a very old and famous make. I was not altogether pleased with it, for I thought that at eight years of age and a pupil of the Conservatory,



THE HART GUARNERIUS

it should at least have been a three-quarter. The little Thiers, which I still have, represents this period of life which I passed at the Vienna Conservatory. Upon it I received my initiation into the musical routine that was to master my destiny. With this little instrument held close to my beating heart, I learned that within it was compassed my fate—my future career. With it I won my first laurels—two years after my entrance I was graduated as the honor pupil, winning the grand prix, a gold medal.

As is the custom in our country, a number of artists made a purse, and to commemorate the event, presented me at a charming reception a three-quarter Amati—an instrument of value, of lovely and penetrating tone. I did not even vouchsafe to bestow a smile upon my generous friends—they thought, and I have never yet undeceived them—that I was overcome with emotion. I was, in fact, a most ungrateful and sulky boy. At ten years of age, I considered myself a man—I was angry with my father, who would not permit me to wear long trousers at the reception. I was in a very

bad temper that my friends should offer me any but a full-size violin.

I and my poor little Amati—whose value I learned to appreciate as I grew older and wiser in my art—now made a trip to Paris with my father. I was to enter the Paris Conservatoire as a pupil of the great Massart. Even during the two years of this most interesting and profitable period, my Amati did not altogether succeed in winning forgiveness. It continually reminded me that I was not a man, and that I still wore knee breeches—and this, in spite of the fact that it had been my faithful ally in winning the gold medal and the Prix de Rome.

Ungrateful little wretch that I was, I was the happiest boy in the world, when I finally held in my arms a full-sized violin. It was a Gand-Bernardel, and was the usual gift of the Paris Conservatoire to a Grand Prix. I thought more of that brilliant red instrument, with its gilded inscription announcing the fact that I was the honor pupil, than I did of the gold medal or the even more valuable Prix de Rome, the latter entitling me to a four years' residence in Italy.

Its tone was none too beautiful, and it was not long before its loud and strident voice jarred upon my musical nerves, and I would gladly have returned to the discarded Amati; but as a matter of fact, my big arms and fingers had altogether outgrown it. Fate punished me for my ingratitude; during the next four years I was forced to play upon the ugly red Gand-Bernadel, which became more and more of an offense to me until, my studies in Rome completed, at sixteen years of age it was arranged that I should make an American tour with Rosenthal. To celebrate this event my father had prepared a surprise for me. This dear, good man had saved and economized a sum equal to one thousand dollars, with which he purchased a most beautiful Grancino, an instrument for which he knew I had a huge longing and admiration. This Grancino was the faithful and beloved associate of my musical career for the next eight years. It marked, so to speak, the beginning and subsequent growth of my public life, and my reputation as an artist of serious and high ideals. I have naught but affectionate praise to bestow upon this faithful friend, who at the slightest touch of my fingers justified my confidence and responded to my moods. But the time came when it was to be laid aside for a new love. The violinist should not be accused of inconstancy; he must follow at the call of a siren voice—the voice of the magic bit of wood that dominates his destiny. It is the voice of an enchantress which he must obey.

One morning I chanced to call upon an old friend in Vienna—an architect.

"Fritz," he said, "here is an old battered violin that you can, perhaps, make some use of by giving away to some one who needs it. It is very much in my way. I took it from a poor man who owed me a small debt and could not pay it. If it is patched up, it may be of service in the world."

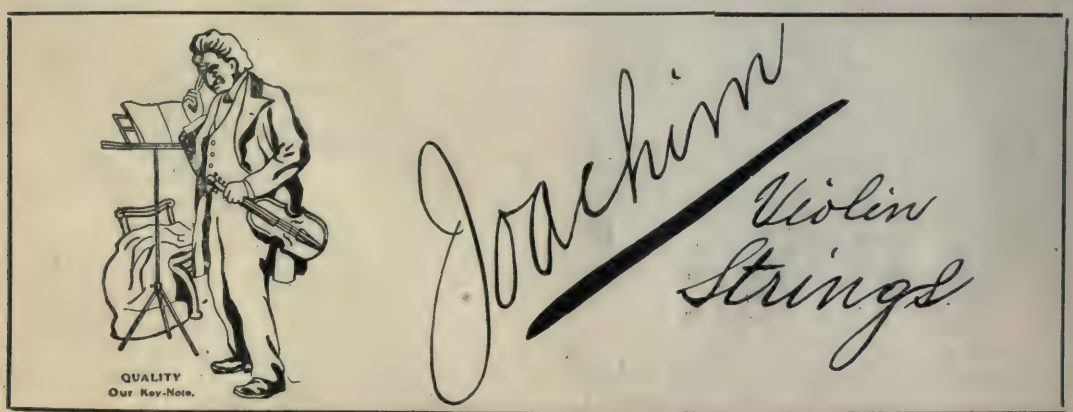
I took it home with me, all unconscious of the great treasure in my grasp. Upon examination I found it was a genuine Gagliano of entrancing tone and quality. It was shabby and battered, but it was in no wise injured. It became the best beloved of my violins until within three years ago. It travelled with me on my concert tours in almost every large city of Europe and America.

At one time only did I swerve in my devotion to my beautiful Gagliano. I bought a Stradivarius, for which I paid the sum of $4,000. After it was purchased, and I had played upon it a while, I found that I had made a costly error. For some reason it remained cold and lifeless under my most fervid appeals. I can only say that it was antagonistic to me. A violinist cannot explain this attitude between himself and his instrument; he only knows that it is and that the condition is one of acute suffering. Within a short time I returned to my Gagliano and swore that I would remain faithful to it for the rest of my life.

Alas for the vows of the violinist. He is the slave of a voice. He knows not the hour—he knows not the day; but when he hears it, he must leave all and follow it, until it is his possession. Once more, I foreswore my Gagliano, this time for a superb Josef Guarnerius, which I bought for £1,200 from the celebrated dealer, George Hart.

"Now it is ended," I said; "this violin must be the last."

For one year I was, in truth, happy in the ownership of this truly superb instrument; then, one



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day, as I entered the rooms of Mr. Hart, I heard a voice, liquid, pure, penetrating, whose divine sweetness pierced my soul as a knife with the anguish of longing.

I rushed into the room in a frenzy of emotion. "Whose is it? Where is it?" I cried. "At any cost it must be mine. What is its price? I will give my entire fortune, but I must possess it "

"My poor Fritz," replied my good friend, Mr. Hart, "be calm; this is my greatest treasure. It is my 'Hart Guarnerius,' which bears my name, so greatly do I prize the honor of having discovered it. I have never spoken of it to you, my dear Fritz, for it was not in my power to either give or sell it to you. Before I knew you, I parted with it."

My grief was intolerable when I learned that the purchaser was not a musician, but a wealthy Englishman, with a passion for collecting violins. That this divine voice should be doomed to silence under the glass case of a collector was to me a tragedy that rent my heart. More than ever was I determined that I should endow it with life and the power to interpret the great messages of our music gods. From that day, with Mr. Hart as abettor, I laid siege to the fortress which held the imprisoned "Guarnerius." I gave no rest to its jailor, who, I must admit, was a gentleman of rare culture and attainments. For weeks and months I assailed him with my pleadings, Finally, he took it from its case, saying: "Play." I played as one condemned to death would have played to obtain his ransom. When I had finished he said· "I have no right to keep it. It belongs to you. Go out into the world and let it be heard."

In this way I am the happy owner of what is considered to be the third most beautiful violin in the world in point of shape and decoration. In tone it is the first—as you say in this country, "It is not to be beaten." It is big, sweet, penetrating, resisting. It has, to be sure, a few cranky ways—its nasty moods, but never does it fail me in my most strenuous demands. It "never backs out," and now that I have learned to understand its disposition, it has become a part of my very being, for a violin, when played upon continually by the same musician, becomes attuned in its very particles to the vibrations and temperament of a certain touch. It becomes a creature formed by himself, speaking in a quality of voice that he alone can evoke.

This time I will be faithful unto the end, for I do not delude myself that I shall ever hear a voice more beautiful than that of my last beloved, my "Hart Guarnerius."

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### MISS PARLOW'S CONCERT.

THE London, England, Graphic, April 29th, says "Miss Kathleen Parlow, the young violinist, who gave a concert yesterday at Queen's Hall, is evidently not one of those people who let the grass grow under their feet. Since she made her debut three years ago she has made wonderful strides forward. In those early days she played very nicely, it is true, and the discerning could see

that she had the makings of an artist in her, but it was a case of promise rather than of actual performance. Now the promise has been fulfilled, and Miss Parlow may fairly be ranked among the few genuine artists who handle the violin. It is a pleasure to listen to playing so sincere and unaffected, and to note the real musicianship, that animates the whole conception. Miss Parlow played Glazounoff's concerto in A minor and the 'Trillo del Diavolo,' with a charm and distinction of manner that very few performers of her age and experience can boast, but her greatest triumph was won in Mendelssohn's concerto. Hackneyed as it is, Mendelssohn's work is always fresh and delightful when it is played in the proper way. It will not bear being treated in the 'big bow-wow' Brahms-cum-Beethoven manner, but, taken for what it is, it is still a masterpiece. Miss Parlow played it charmingly. Her pretty silvery tone and her delicate graceful phrasing just suited the work, and the result was a performance of memorable excellence. Miss Parlow was assisted by the Queen's Hall Orchestra, under Mr. Henry Wood, and songs were contributed to the programme by Miss Florence Monteith."

### RENEWAL SUBSCRIPTIONS.

Subscribers whose renewals are now due or overdue will oblige the editor by forwarding their subscriptions without awaiting a formal notice.

### SINGING AND CONSUMPTION.

The British Journal of Tuberculosis for January contains a memorandum on this subject by Drs. Leslie and Horsford. They say that it is now universally admitted by the medical profession that singing, and the exercises it involves, is one of the most valuable preventive and curative measures in the treatment of consumption. The encouragement of nasal breathing, which is a part of vocal training, secures the free passage of pure air into the lungs, and prevents the development of adenoids. Elasticity and expansion of the chest are secured by breathing exercises. During sustained expiration the air cells of the lungs are kept open and tense, and in expanding the lower portions of the lungs the apices are also expanded. The deep respiration needed in song oxygenates the blood and gives the individual vigour and power to resist disease. The authors suggest that in cases of predisposition to consumption, in early cases, and in certain more advanced cases, singing should be prescribed. There should be classes for this purpose.

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Caruso will probably appear as Johnson, the road agent, in the opera, "The Girl of the Golden West," which Puccini is writing. The heroine will be Geraldine Farrar. With such a successful play to start with, and such singers to create his roles it is not particularly difficult to write a successful opera.


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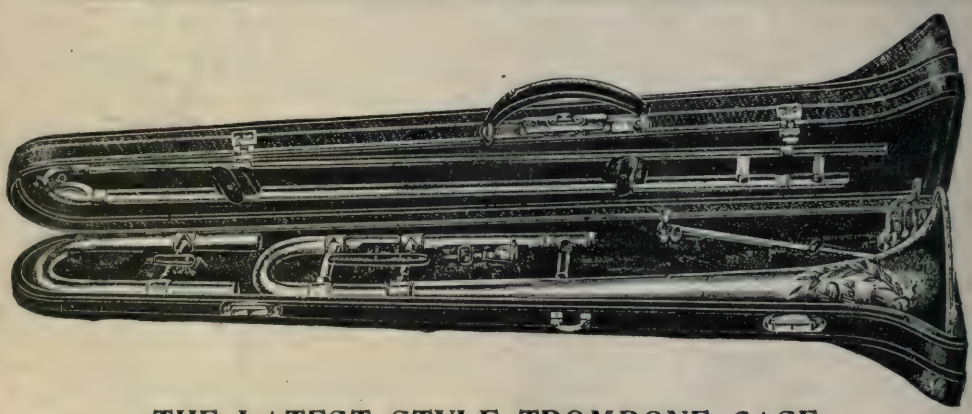

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# BAND & ORCHESTRA

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The Editorial Staff.

## WINNIPEG BAND TOURNAMENT.

THE following circular letter has been received from Mr. A. W. Bell, manager of the Winnipeg Industrial Exhibition:—

Mr. Innes was in Winnipeg last week in connection with the Band Tournament to be held at the Exhibition Grounds during the Fair; the contest to take place on Tuesday, Wednesday and Thursday, July 14th, 15th, and 16th, but it will be necessary for a band to be present only one day, if they so desire, though the final announcement of the winner cannot be made until Thursday evening. The Committee have deemed it advisable to divide the bands up into three days to save expense to them, unless they desire to remain over for an extra day to listen to the other bands, so that in sending your entry, kindly state which day your band would prefer taking part and this will receive due consideration in the allotment of the days to the various bands.

Arrangements have been made with the railroads to carry bands in uniform to Winnipeg and return at one half the regular rate in force the day that the ticket is purchased, i. e., if there be an excursion rate the band should only pay one-half that rate.

All bandsmen in uniform will be admitted to the grounds free. The competition is limited to amateur bands from cities and towns of less than 25,000 population.

The prizes for the Competition are:—

Class A. 1st Prize, $400. 2nd—$300. 3rd—$200. 4th prize—$100.

Class B. 1st—$250. 2nd—$150. 3rd—$100.

A. Challenge Trophy for the best band in the Tournament, donated by the Winnipeg Music Dealers' Association, to be competed for annually, the winner to furnish a bond for its return, etc., etc.

B. Triple Gold-plated Wonder Cornet, value $200, donated by the C. G. Conn Company, Limited Elkhart, Ind., for the best cornetist, who must be a member of one of the competing bands. Special contest is necessary for this.

C. Trombone with case, presented by Hawkes & Sons, London, England. (A. Nordheimer & Company, agents, Toronto and Winnipeg) for the best trombone player.

D. Cornet presented by the R. S. Williams & Company (Winnipeg and Toronto) to the first prize band in Class B.

E. Duplex Snare Drum presented by Whaley, Royce & Company (Winnipeg and Toronto) for best equipped band. Points to be given on uniforms, instruments and marching band in playing order.

The test piece has just come to hand, and will be immediately forwarded to the competing bands upon receipt of their entry.


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**BESSON**—Class A, Sil. P., only used a few weeks. Prototype. - - - **45.00**

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**HAWKES**—Excelsior Sonorous. Class A. Good as new. Silver Plate. - **45.00**

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Why not buy a "CONN" CORNET in the **first place,** and save the money you must lose in making those exchanges?

The owners of the above cornets have lost in exchange from $15.00 to $25.00. I think I will soon have to stop taking other cornets in exchange; I am getting too many on hand. One very **significant fact is** I am never asked to take a "Conn" in exchange for another make.

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**FIRST SECTION** (17 Parties competing)

FIRST PRIZE, G. W. R. AND PADDINGTON BORO' BAND QUARTETEE, playing upon the "**HAWKES**" Instruments

**SECOND SECTION** (17 Parties competing)

FIRST PRIZE, THE LEWISHAM BORO' BAND QUARTETTE, playing upon the "**HAWKES**" Instruments.

**CORK BAND CONTEST, February 1st, 1908**

FIRST PRIZE, BLACKPOOL NATIONAL BAND, Cork. "**HAWKES**" **Set**
SECOND PRIZE, WORKINGMEN'S BAND, Cork.
THIRD PRIZE, BUTTER EXCHANGE BAND, Cork.
FOURTH PRIZE, GREENMOUNT INDUSTRIAL BAND, Cork.

**WEST WALES A.F. BAND CONTEST, Swansea, February 8th, 1908**

THE MOND SILVER BAND, W. Griffiths, Conductor, secure the TWO FIRST PRIZES, playing upon a complete "**HAWKES**" **Set**.

**SOUTH WALES BAND CONTEST, Pontypridd, February 22nd, 1908**

THE ALBION COLLIERY BAND, A. O. Foxhall, Conductor, and THE LEWIS MERTHYR BAND, J. Locker, Conductor, take FIRST PRIZES, both Bands played "**Excelsior Sonorous**" from top to bottom.

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# A BUSINESS CAUSERIE

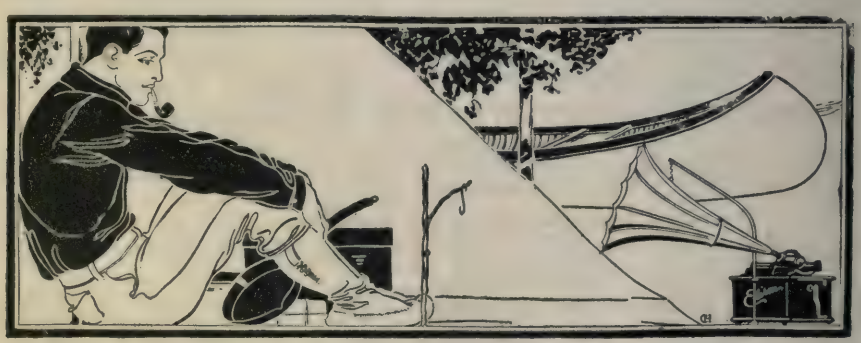
TORONTO, May 25, 1908.

THROUGHOUT the music trades generally, business has not been so good this month as it was during April. The retail city business has been better, but throughout the Province of Ontario a slight falling off has been experienced, not to a serious, but to a notable extent.

It may, perhaps, as well be said here that the views advanced in this department of business chatter, are in no sense the personal opinions of the writer, but are a fair reflex of the views expressed by an average of a couple of dozen leading men in the trade who are interviewed each month in connection with this article. That such views often widely differ need not in any way detract from their usefulness in sizing up the general situation.

There is no doubt that the backward season has checked business; in many parts of Ontario, owing to excessive rainfalls, the roads are in bad shape, and considerable difficulty is experienced with transportation. In a minor degree, also, it is claimed, that the turmoil and excitement consequent on the approaching provincial elections have had a detrimental effect on trade. Travellers in the small towns all report business as quiet, one traveller writes:—"It has rained here, I am told, more or less, every day for two or three weeks; there is practically no one on the streets, the few orders I have so far booked will not pay my expenses."

The manager of one large wholesale house in Toronto said to the representative of MUSICAL CANADA:—"While I do not like to say that business is bad, it certainly is not up to expectations. Last month things brightened up well, but May so far has fallen a little behind. We are doing a fair business, but it is costing us more work and more expense to procure it; and we have not so many travellers on the road as we had last year."

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## EDWARD BROOME, MUS.D.

MR. EDWARD BROOME, whose photo we reproduce on our first cover page this month, has just taken his doctor's degree in music (by examination) his exercise being a setting for bass and tenor soloists, chorus of four, six and eight parts, with modern orchestral accompaniment, and those who have seen it speak of it in terms of great praise.

We take pleasure, therefore, in referring at some length in this issue to the interesting career of Mr. Broome, who recently came to take Dr. Vogt's place as organist and choirmaster of Jarvis street Baptist Church. Mr. Broome has not been very long among us, but has already given many proofs of his sound musicianship and has made many friends in the profession. Born in Manchester, England, he became a chorister at Bangor cathedral, North Wales, at the age of six, under Dr. Roland Rogers, and on breaking of his voice became assistant organist. After seven years efficient apprenticeship, he took the organ of the parish church of St. Mary's in Bangor, where he also commenced to give many choral entertainments, and came under the notice of Mons. Jules Riviere, then conducting the orchestra at Llandudno, made up largely from Mr. Henry Wood's orchestra at Queen's Hall. "Choral Nights' were instituted by him and became very successful. Mr. Broome somewhat humourously remarking that much of what he knows of the art of conducting he owes to Riviere, although he never adopted the latter's plan of sitting with his back to the orchestra.

Two diplomas in pianoforte playing from the Royal Academy of Music were won at thirteen and fifteen years of age, and at about this time the talented youth began to indulge in his favourite propensity for composition, disposing of his first copyright to a firm of English publishers. Dr. Rogers was, however, more anxious to make an organ and piano player of his clever pupil-assistant than anything else and therefore discouraged composition. For five years little was done, but when the National Association offered a prize of $50 for a cantata for ladies' voices, Mr. Broome entered and to the astonishment and embarassment of the doctor, who was present in an official capacity, took the money and a splendid adjudication. From this time on he has published over seventy copyrights for an appreciative public, and most of these are in the catalogues of Schirmer and Ditson or Boston Music Company, and on royalty. The most popular probably are an Easter anthem, "Lo! the tomb is empty," a little song "Cupid's Mistake," and a male chorus "The Roll Call." Over forty short anthems which are called "Opening Sentences' are issued by the Schirmer's and have made a decided hit. He has won eight money prizes and five gold medals in composition or competition, the most important being a dramatic cantata judged by Sir Frederick Bridge in 1900 at Cardiff, South Wales,

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for the London Association. He is also a gold medallist Mus. Bac. of Trinity.

Mr. Broome's opportunities of conducting large bodies of voices here have been limited, but his activities in this direction in Wales were very marked and resulted in so much competition as well as concert work that when he settled here his first engagement was to act in the capacity of judge at a large gathering in Wilkesbarre. Since then he has acted at about thirty similar contests including those at Buffalo and St. Louis expositions.

From the nature of his work he naturally was obliged to spend a good deal of time at the piano and organ, but his great interest has been in singers and singing.

He had the advantage of a thorough good grounding at the cathedral, followed by a season's study with a pupil of Shakespeare, who early brought his songs into notice. In 1893 Mr. Broome was appointed to the leadership of Penrhyn Male Chorus (sixty men employed in Lord Penrhyn's quarry), and gave an extensive tour in Wales, successful enough to warrant a trip to the Chicago competitions at the World's Fair, where they scored a great success. They came by way of Canada and after the work was over Mr. Broome remained giving a few recitals, and finally settled in Brockville. Later be became organist of the American Church, Montreal, which always had a high reputation for its music; then the call to Jarvis street brought him to Toronto. In 1894 he was honoured by a request or "command" to conduct the Penrhyn choir before the king and queen, then prince and princess of Wales, and later in the same summer led the choir to a great victory at the National Eisteddfod in Carnarvon against some of the best known Welsh and English choirs.

Almost every year Mr. Broome spends part of his vacation in Europe, studying principally voice training and composition. In this way he has derived great benefit from a season with Hamish McCunn and from Claude Trevor, a co-pupil of Albani with Lamperti (senior) in Florence. In common with all progressive musicians, Mr. Broome lays a great stress upon general education in the equipment of the profession and to this end took an Oxford "Small's" art course, including French and German, after completing the usual public school studies. He recommends to all organists the study of orchestration, as by this means much improvement must be obtained, not only in solo work, but also in accompaniment. As he pertinently observes "Builders are working hard to make their organs represent almost every orchestral instrument, but are the organists themselves keeping pace?"

Mr. Broome is also a performer on the violin and cello. He is, in conclusion, one of the best equipped and most talented musicians that have reached Canada from Great Britain.

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THE Nordheimer Piano & Music Company, Limited, of Montreal, have the honor of announcing that they have just published a new song entitled "The Birds of the Convent" by the world-renowned composer, Henri Kowalski, the author of the famous Hungarian March, Galop Bravour, and Cavalier Rêveur. This, the latest composition of Henri Kowalski, proves again how much temperament and music this genius can give us even in a small work of this kind.

The words are written in French by the famous Canadian poet, Louis Fréchette, and express child-like joy in a very charming way. This composition will be a very welcome addition to the programme of all convents, schools and children songs, but will also be enjoyed by all lovers of classical music. Words are translated into English.

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PAULINE DONALDA, the Canadian soprano, filled a special engagement in "Manon" at the Theatre Royal, Antwerp, before the close of the season early last month.

## HERE AND THERE.

In the Montreal "Herald" of May 30, Munday Knight reviewed the dramatic season of 1907-08, and during the course of his review he says things which are hardly complimentary to theatrical conditions as existent in America to-day. This in itself is nothing to call for comment, as many people have done the same thing before Munday Knight, as others have done in England and all other countries where the drama is considered seriously enough to be talked about at all, and the drama has gone on its way rejoicing, notwithstanding. But the question presents itself, after one has read Munday Knight's review whether he is justified in making some of the assertions found therein, taking into consideration the fact that he is basing his criticisms—at least supposedly so—upon the plays and acting seen during the season in Montreal. Now if the American drama and American acting were no better than the fraction of it which the New York managers are pleased to exhibit in a third-rate theatre-going town like Montreal, Munday Knight's flings at the visitors from across the border would be in keeping; but fortunately for the salvation of the American drama, it is—much better.

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In the first place it is sad but true that Montreal has a very bad name among New York managers as a theatre-going city. They are fully aware that Montreal only semi-occasionally patronizes anything but Willard and musical comedy, and as these managers are not in their particular line of business to give something for nothing, they are never over-anxious to send any of their high-priced attractions to the Canadian metropolis. In short, Montreal is in the position where it has to take anything the managers are pleased to send it, and be thankful.

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In reading over the list of attractions which have appeared in Montreal during the last season one finds that Mme. Nazimova, Cecilia Loftus and Lillian Russell are the only distinguished actresses of the American stage who have touched that city during the year, with the exception of Amelia Bingham and some light opera singers, but, apart from Nazimova, no one would venture to say that these are the greatest actresses in America. The Montreal public and the critics recognized the surpassing genius of the Russian, and made it an excuse for indulging in comparisons derogatory to the essentially American actress; but taking into consideration the fact that Munday Knight has not seen the best American actresses—so far as Montreal appearances are concerned—was he quite justified in his conclusions? Who are the greatest American actresses? Opinions differ, but one may say, roughly, that the list is headed by Mrs. Fiske, Julia Marlowe, Maud Adams, Margaret Anglin,—who is really a Canadian,—Mrs. Leslie Carter, Blanche Bates and Blanche Walsh. This is a comprehensive list, and might include Ethel Barrymore and others of the popular actresses. And of all those mentioned only Mrs. Leslie Carter has played in Montreal this year. A similar list of American actors would include David Warfield, John Mason, John Drew, Frank Keenan, E. H. Sothern, Otis Skinner and a few more. Of these not one has played in Montreal this year. While Munday Knight praises Nazimova so highly and so deservedly can he, at the same time, exalt her far above actresses like Mrs. Fiske, whose acting in "Rosmersholm" and "Hedda Gabler" and as "Becky Sharp" has placed her among the greatest and Julia Marlowe, whose "Juliet" is still talked about in London? And Maud Adams, in her limited line, is almost inimitable. And look at David Warfield. Here is an out and out genius, who has had a turn at making people laugh at his low comedy in an Eighth Avenue vaudeville theatre, and is now drawing tears to the eyes of stolid men with his great emotional scenes. Yet the name of David Warfield is hardly known in Montreal—or in Canada, one might say—because he does not have to make extensive tours.

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Speaking of the adoption by the American stage of Mme. Nazimova, Munday Knight says: "She would probably never have been brought to the attention of the lords of the American stage had they not been compelled to find a rival for the foreign talent already discovered and exploited in New York by their independent rivals." Where are these numerous foreign independent stars? The leading lights of the independent forces are


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Warfield, Mrs. Fiske, Mrs. Leslie-Carter, etc., and they are Americans, for the most part.

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Lack of space forbids a similar discussion of the American play, apart from acting, but in this, too, Montreal has had but a small chance to judge, for such American dramas as "The Music Master" and Thomas' "The Witching Hour," an unusually fine drama, have not been seen there. When Munday Knight mentions the "mass of buncome poured out from Broadway" he should remember that Broadway often pours out to other parts of the continent a lot of buncome which it will not stand for in its own theatres. And that Canada has "almost nothing in common with the ideas and feelings that are fashioning the American drama" may also be doubted, for the future of the two countries, their aims and ambitions, their sympathies and their problems have much in common, as these conditions are reflected in the drama, the tastes of both must to a certain large extent be gratified thereby. No, what Montreal needs is to get the very best in the American stage, and not be contented with what it sees at present; and not only get the very best plays and stars but also the very best companies—which it is seldom privileged to do at present.

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Last season in America was the pianists' season, so far as the instrumentalists were concerned. Violinists were few, and far between. Apart from Kreisler's few appearances New York heard little violin music, and conditions in other parts of the continent were naturally similar. The coming musical year, however, promises a more generous crop of fiddlers and, if anything, fewer pianists. Among the former Petschnikoff, Spalding, Hartmann, Mischa Elman, Zimbalist are being announced. Of these, two, Spalding and Hartmann, are Americans, which shows that home talent will not altogether be neglected. Among those who will look after the interests of the piano manufacturers are Sauer, Katharine Goodson, Lhevinne, Gabrislowitsch, Germaine Schnitzer, a young pianist who scored a great success a few seasons ago, and Tina Lerner, a young girl who made quite a sensation in Berlin last year. She is, or was, a pupil of Leopold Godowsky. Among other artists who will tour this continent are Kussewitzky, the contra bass player, and Ludwig Wuellner, the distinguished German lieder singer. The new season will also witness the inauguration and debut of the new Hess-Schroeder Quartette, which promises to be a most welcome addition to chamber music organizations.

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Speaking of Godowsky, is it not strange that he cannot be tempted to make an American tour—or, at least, has not been induced to, so far. It is said he is an American citizen. He appears to be taking the absent treatment for it.


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"The Musical Courier" publishes a group of interesting pictures of spots in Vienna made famous by the birth of death of composers; of places where they walked or composed some masterpiece, reverenced to-day for the memory of their departed spirits. One wonders when England and America will have arrived at a point in their civilization when they will as fully appreciate the achievements of their few distinguished musicians. Will Central Park soon be adorned by a statue to the memory of Edward MacDowell? Will there be some little lasting tribute to his genius raised up other than a subscription list? The greatest monument, apart from his works, will be his summer home, which will be converted into a home for students. But this is MacDowell's gift to the American musician, and makes the debt of the American people to his memory so much greater.

SYDNEY DALTON.

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AT the annual meeting of the Toronto Clef Club last month the following officers were elected for the ensuing year:—President, Edmund Hardy, Mus. Bac.; vice-president, Frank E. Blachford; secretary, Geo. D. Atkinson; Treasurer, Frank C. Smith, Executive Committee, J. D. A. Tripp, F. S. Welsman, W. E. Fairclough; auditors, A. T. Cringan, Rechab Tandy. The treasurer's report for the past year was a very favorable one, and all indications are very promising for an interesting and successful season.

## FROM THE CAPITAL.

OTTAWA, June 22nd.

THE Morning Music Club, after a very busy and successful musical season, recently held its annual meeting and elected the following officers for the ensuing year: President, Mrs. W. Dale Hariss; treasurer, Mrs. Alda Bliss, both re-elected ; secretary, Mrs. A. F. May; executive, Mrs. F. M. S. Jenkins, Mrs. C. Frederic Hamilton, Mrs. T. T. Wilson, Mrs. A. D. Cartwright, Mrs. Lyons Biggar, Mrs. Mayne Davis, Mrs. Harold Greene, Mrs. R. F. Vinacke, and Miss Daisy Chrysler. Besides the series of fortnightly morning concerts which have been remarkably well attended, the following artists have been heard in Ottawa under its auspices, Miss Clara Clemens, contralto, a daughter of Mark Twain's; Percy Coulson, violinist; Dwight Edwards, baritone; Jean Gerhardy, 'cellist, and Aptommas, harp soloist. Already they have formulated plans for the coming season and I have been asked to announce the appearance of the famous Kneisel Quartet under their auspices on the 27th of November.

Mr. Herbert Sanders, F.R.C.I., A.R.C., M.I.R.A.M L.T.C.L., late of Truro, Eng., has been appointed organist of the Dominion Methodist Church in this city, in succession to Mr. B. J. Kenyon. Mr. Sanders is at present organist of Chalmers' Church, Guelph, and will assume his new duties here on the first of September next. MUSICAL CANADA joins with the many other friends of the church in congratulating the musical committee on its good fortune in securing the services of such a capable organist and excellent musician as Mr. Sanders. His career has been a very interesting one. Born in 1879 at Wolverhampton, he was at the early age of 13 delighting large audiences with recitals on the splendid organ in the Agricultural Hall in his native town. He has studied under such eminent musicians as Dr. Heap, Dr. Warriner, Mr. William Shakespeare, and at the Virgil Clavier Hall, London. His attent on has not been altogether confined to the organ, for he has been almost equally successful with the violin, and as a boy was soloist with the Birmingham, Wolverhampton and Walsall Choral Societies. He passed the associateship of the Royal College of Music at 17, of the Royal College of Organists at 18, and at 21 he was created a fellow of the latter. He is also a licentiate of Trinity College. While in Ottawa recently Mr. Sanders gave an organ recital in the Dominion Church, which was well attended and thoroughly appreciated. His programme, an exceedingly well chosen one, denoted a refinement of taste and thorough musicianship that was delightful. He was assisted by Miss Norman Brennan, a mezzo soprano possessing a very beautiful voice which reminds one of her talented sister, Miss Millicent Brennan. She was heard to splendid advantage in Jas. H. Roger's "To-day if Ye Will Hear." Mr. Charles Hickman, tenor, also sang "Every Valley." He has a voice of good quality and sings pleasingly. Mr. Sanders is a decided acquisition to the musical world of Ottawa, and he will doubtless make good use this winter, of the musical resources at his command. Centrally situated as it is, the Dominion Methodist Church is an ideal place for recitals and sacred music. It has an excellent organ and is capable of holding 1,800.

Mr. J. Elgar Birch, organist of All Saints Church, sailed for England on the 16th of June to be absent two months, and Mr. Arthur Doresy, organist of Christ Church Cathedral, accompanied by Mrs. Dorey, sailed on the 25th.

L. W. H.

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THE National Chorus executive have engaged Miss Margaret Keyes as vocal soloist at their two concerts January 18-19 at Massey Hall. Miss Keyes is the mezzo-soprano whose beautiful voice won her equal honours with the star at the Caruso concert in Toronto.

One of the concerts will be devoted to British music, and repesentative compositions by Hamish McCunn, Villiers Stanford, and Elgar will be among the selections.

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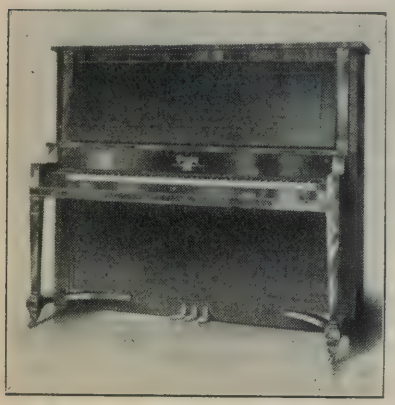

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### MEANING OF "NUANCE."

PHILIP HALE has a most erudite disquisition of four columns in the June New Music Review on the word nuance as used by musical critics and others Here is what he says about the Germans:

The Germans took the noun *nuance* into their language. They formed from it, or from the verb nuancer, their verb nuancieren, and also their noun Nuancirung. But German purists, or rather Chauvinists, have made frantic protests, as they have against all foreign terms in music from con abbandono to alla zingara, from violinist to a capella. The ninth part, "Tonkhurst, Buhnenwesen and Tanz" of the "Verdeutschungsbucher des Allgemeinen Deutschen Sprachvereins" (Berlin, 1899) naturally puts nuance and nuancieren in the list of infamous and treasonable words. For nuance it orders Abschattung, Feinheit, Matzchen, (!), Ton, Farbung, Abstufung, feiner Uebergang Tieck). For nuancieren, abstufen, abtonen, abschatten, färben.

No one of these words contains the subtle significance of nuance.

Concerning the French use of the word, Mr. Hale says:

In French, nuance means a shade of color, from nuer, to shade, nue, cloud; and that comes in turn from the popular Latin nuba for the classical nubes.

Old Randle Cotgrave in his French and English Dictionary—we quote from the edition of 1673—thus translates the French word nuance into English; "A shadowing (with colors of one kind)."

Now let us see what Littré had to say about the French word. He defined nuance as primarily the degree of augmentation or diminution presented by one and the same color; or the difference or change in colors especially in their going from one tone to another. Later it meant a mixture or assortment of several colors which go well together. Then came the figurative uses; as, "the delicate and almost imperceptible difference that is found between two things of the same kind;" the fine distinctions in a language; "in music; differences of forte and piano." Littré added: "In painting, the terms tints and demi-tints, tones and half-tones are preferred. 'Nuance' is in the speech of dyers, upholsterers, and it is a term in figurative language."

Nuance was thus defined strictly academically. Its use for the last thirty years in Paris has been much more extended. Few Parisian music critics would agree to Littré's definition: "differences of forte and piano," for they would insist on their presence or absence of delicate, varied tints, or almost indefinable peculiarities in the treatment of a phrase or even passage work.

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MR. ARTHUR UVEDALE, the well-known song composer, of this city, has received the following appreciation from William Shakespeare, the distinguished singing master of London, England: "Having in my possession for examination many of the manuscript works of Mr. Arthur Uvedale, well known to Toronto musicians as a composer of merit, I can truthfully say his works are both melodious and original in style, and when published should be in the possession of all first-class musicians, and teachers. His album of song is a collection of little gems."

---

MR. GEORGE A. DIXON, the popular young solo singer, has been appointed musical director of Grimsby Park for the summer season.


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### MENDELSSOHN CHOIR CENSUS.

An interesting census of last season's Mendelssohn Choir presents some very instructive facts. Of the entire membership of 237 voices, 79, or almost exactly one-third of the whole were born in the city of Toronto. One hundred and one, or nearly forty-three per cent. were born in the Province of Ontario outside of Toronto. Seventy-five per cent. of the chorus were born in Ontario including both those of the city of Toronto and outside points. Eight were born in other parts of Canada making a total for the Dominion of 188 or nearly eighty per cent. of the whole. Forty-three were born in the British Isles, two in Germany, two in the United States and one each in the British West Indies, Newfoundland and British India.

Perhaps the most surprising detail in connection with these figures is the comparatively small number of the members of the chorus who were born in the city of Toronto.

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### AT CALEDONIA SPRINGS.

Caledonia Springs, Ont., June 18, 1908.

While Caledonia Springs is chiefly celebrated for the mineral waters, of which there are four kinds, the place does not lack musical interest. The Lyric Orchestra, of Montreal, consisting of Mrs. Parratt, pianist; Miss Bengough, violinist; Mr. Holmes, 'cellist and Mr. Cousins, flautist, plays excerpts from grand opera daily in the hotel. And there is on exhibition in the hotel drawing room a carefully framed newspaper bearing the date of June 15th, 1847, and the title "Life at the Springs" that contains a reprint of the London "Pictorial Times" criticism of Jenny Lind's debut at Her Majesty's Theatre. The opera was "Roberto il Diavolo," the conductor—Balfe, and the other singers—Fraschini, Staudigl, and Gardoni. The Queen, the Queen Dowager, and the Duchess of Kent heard the performance; and the "Pictorial Times" critic wrote in part, "A vocalist in whom so many rare qualities are combined does not appear above once in half a century. Her voice is a soprano of the most extensive register. Clear and powerful, susceptible of great variety of intonation, it meets all the demands of the composer with the greatest facility to its possessor. No difficulties appal her; a perfect musician, she suffers herself to revel in the roulades of which the time and occasion admit. Her upper notes fill the vast area with an effect to which nothing but the striking of a fine-toned bell can be compared, while her most gentle and subdued passages are audible at the greatest distances." Aside from its historic value, this critique is surely worth much as a specimen of refined English that is no less expressive than the slang affected by a few critics of our own time.

Mr. Arthur Egg, the talented young Montreal organist and pupil of Mr. Illsley, gave, with Miss Ruby Harkness-Hamilton, a recital in Norfolk St. Methodist Church, Guelph, on the twenty-eighth of May. Last autumn Mr. Egg won the Casavant scholarship at McGill Conservatorium of Music; and the press and public of Guelph were loud in their praises of his playing. His numbers were chosen from the works of Bach, Mendelssohn, Smart and Lemare.

M. Albert Chamberland, the violinist, made his debut in Quebec early in June at a concert given by Mlle. Berthe Roy, whose piano playing was a feature of the Kubelik concerts during the past season. M. Chamberland played Corelli, Svendsen, Ries and Vieuxtemps and met with the same flattering reception that is always accorded him in Montreal. His pupils' recital in the latter city was the only event of its kind in the concert season of 1907-1908.

Mr. J. Angus Winter, who is so well known in Montreal and Ottawa, has been Mr. Ernest Sharpe's accompanist at a series of song recitals in Aeolian Hall, London. Mr. Sharpe's programmes were devoted to sixteenth, seventeenth and eighteenth century music; classical and modern German lieder; Northern European and modern English and American songs.

Mr. Harry B. Dickinson, an English organist, will succeed Mr. Small in St. James' Methodist Church. A.H.

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The sum of $252 was paid at a recent auction sale in Berlin for a letter written by Mozart, near the end of his life, to Puchberg, in which he said: "You are right, my dear friend, to leave my letters unanswered. My importunity is really too great, but try and realize the terrible position I am in and forgive me. If you could help me just once again out of this momentary difficulty, and oh! I do implore you to do so, for the love of God; I would be grateful for the smallest donation which you could give me." To this cry of distress from the poor, overworked, and underpaid genius, Puchberg answered by sending him twenty florins. Not long before this, one of Mozart's publishers, Hoffmeister, had placed a few ducats in his hands and said: "Compose in a simpler and more popular style or I will print no more of your compositions, nor will I give you another Kreutzer." To which Mozart replied quietly: "Then, my good sir, I must needs resign myself to die of starvation."

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During the month of May, J. H. Cameron, the entertainer, delighted large audiences at Morenci, Mich.; Ogdensburg, N.Y.; Newmarket, Port Huron, Acton, Park Hill, Niagara and Detroit, Mich.

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Contracts have been executed at Chicago between Ernest and Frederic Shipman, under the terms of which Roselle Knott sails for Australia in August, to present her repertoire of "Alice-Sit-By-The-Fire," "Cousin Kate," and two new plays throughout that sister colony. The tour will be under Frederic Shipman's personal direction and Roselle Knott will take her complete New York company, sailing from Vancouver on August 19th.

## VACATION NOTES.

With the arrival of vacation time, there ensues the day of the organist's substitute, the depleted choir, the cancelled choir practice, and—let us hope—the short sermon.

The necessary simplification of the music under these conditions brings to notice the hymn as a vehicle for choral expression. The choir-leader who studies the words of any collection of hymns can easily observe the surprising variety which is included, ranging from the veriest doggerel to the noblest poetical expression of religious truth. A very interesting musical service for the hot weather period may be drawn from the hymnody of English literature if a little attention is devoted to the idea. Visitors to our city are apt to return to their homes at the end of the vacation-time, much more impressed with the competent efforts of a small choir to sing a genuinely worthy hymn with finished effect, than with a collar-wilting performance of the Hallelujah Chorus by a harassed handful of perspiring vocalists.

The method of hymn composing depicted in the following newspaper lines,

"To write a good modern hymn
He struggled and scribbled with vymn;
But he put not a bit
Of rag-time in it,
And so its success was but slymn"

is not a method by which the average church musician is in danger of being infected. He is usually careful enough about the musical value of his selecions, and will instinctively eschew hymns of the revival type; but the question of the literary value of the words of a composition is a desideratum which the choir-leader is somewhat inclined to overlook. This feature, however, is undoubtedly worthy of attention, and the choirmaster who appraises it correctly will interpret so understandingly that the pew-holder will distinguish a freshness and new flavour to old and familiar hymns that should prove very satisfying.

This same idea is equally applicable to the anthem, and in an article in the Choir Journal (B. F. Wood, Boston) it obtains the following emphasis:

"It will doubtless be conceded by all that it is important in order that a church anthem should prove of enduring value, first, that the text upon which it is based should be selected from the very best material obtainable, free from any suspicion of sectarianism and breathing the spirit of praise and adoration, of trust and devotion, and perchance at times assuming more or less of a didactic, hortatory, or even a descriptive or narrative style.

"The Scriptures abound in passages of the above character, particularly the Psalms, the Book of Isaiah and portions of the New Testament, and composers have ever turned for sources of inspiration to these beautiful lyrics because of their remarkable adaptability to the needs and yearnings of the human soul; and they have certainly furnished the themes for some of the grandest works of the world's greatest composers.

"Many favourite hymns have also proved infinitely more effective in an anthem setting than when used with a metrical tune, no matter how excellent the latter, because of the utter impossibility of expressing properly in a single musical period of eight or even sixteen measures the extremely varied sentiments often contained in hymns of perhaps five or six stanzas, each of which must necessarily be sung to the samemusic." E.H.

---

The "good, old summer-time" being about the only time when some of us read poetry, the following extracts bearing upon the divine art of music, especially as relating to its capacity as an aid to religion, are presented for the edification of those of our readers who are included in this category.

Addison says:—

"Music religious heat inspires,
It wakes the soul and lifts it high,
And wings it with sublime desires,
And fits it to bespeak the Deity."

Leland:—

"Of all the arts great music is the art
To raise the soul above all earthly storms."

Longfellow:—

"Yes, music is the Prophet's art;
Among the gifts that God hath sent,
One of the most magnificent."

Milton:—

"Can any mortal mixture of earth's mould
"Breathe such divine enchanting ravishment.

Moore:—

Why should feeling ever speak
When thou canst breathe her soul so well?"

White:—

"O surely, melody from heaven was sent
To cheer the soul, when tired with human strife,
To soothe the wayward heart, by sorrows rent,
And soften down the rugged road of life."

Kingsley:—

"Be good, and let who will be clever,
Do noble things, not dream them, all day long;
And so make life, death, and that vast forever
One grand, sweet song."

Allingham:—

"Angel of Music! When our first speech
Is all too coarse to give the heart relief
The inmost fountains lie within thy reach,
Soother of every joy and every grief."

Austin Dobson:—

With pipe and flute the rustic Pan
Of old made music sweet for man;
And wonder hushed the warbling bird,
And closer drew the calm-eyed herd—
The rolling river slowlier ran.

---

From the Chicago Tribune the following little hors-d'œuvre has been pickled for summer consumption.

"The choir was singing a new arrangement of the beautiful anthem "Consider the Lilies." The pure, sweet voice of the soprano rose clearly and distinctly in the solo:

"They toi-oi-oil not,
They toil not,
They toil not,
Ny-y-y-ther do they spin."

She paused and the tenor took up the strain:

"Nee-ee-ee-ther do they spin.
They toi-oi-oi-oil not
They toil not,
They toil not,
"Nee-ee-ee-ther do they spin."

The tenor ceased, and the basso—a solemn, red-haired young man with a somewhat worldly looking eye and a voice like a fog horn—broke in:

"Nay-ay-ay-ay-ther do they spin,
They toi-oi-oi-oil not,
They toil not,
They toil not,
Nay-ay-ay-ay-ther do they spin."

Then the voices of the three were lifted up in semi-chorus:

"Ny-y-y-ther
Nee-ee-ee-ther
Nay-ay-ay-ther—do they spin.
They toi-oi-oi-oil not,
They toil not,
They toil not,
Ny-y-ther
Nee-ee-ee-ther
Nay-ay-ay-ther—do they spin."

"Brethren," said the grey-haired, old-fashioned pastor, when the choir had finished, "we will begin the services of the morning by singing the familiar hymn:

"'And am I yet alive?'"

## PRETTINESS IN CHURCH MUSIC.

Dr. Ralph Bellairs, reading a paper on "Music in Relation to Religious Worship," at Cheltenham, England, deplored the apathy of congregations. Congregational singing should be regarded as a duty. The music of church worship should be laid out with a view to the hearty co-operation of the congregation, who should on no account be allowed to be satisfied with the vicarious efforts of the choir.

He bewailed the poor quality of much of the music, particularly hymn tunes, which such congregations were invited to participate in. He had no hesitation in saying that the greatest danger in our church music of to-day consisted in the intrusion of superficial deliberate "prettiness," either of melody, harmony, or rhythm, into our hymn tunes and anthems. Such elements were clearly "secular" in character. What were, in fact, "dance" rhythms were far too greatly in evidence. What they really wanted to understand was what constituted the "secular" elements in all music, as opposed to the "religious." Their safe basis of differentiation would, he believed, be that of association. Music, for example, marked with too strong a rhythm might very reasonably, consciously or unconsciously, suggest dancing. Music, which was too emotional, might very easily divert the subconscious mind into the realms of romance. Nothing could be more undesirable.

The basis of selection for our church music should be dignity and not popularity. We must never forget that in music as in morals there is a "narrow way," which reflects the basis of struggle in all systems of ethics; and in a "broad and easy way," which clearly corresponds to the "line of the least resistance." What is "law" in Ethics is equally "law" in Aesthetics, and educated people ought not to ignore such weighty matters, far more weighty than the majority supposed. The use of trivial and secular tunes in church worship pointed to a grave lack of proper appreciation and perception in those responsible for such selection.

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Marley R. Sherris, baritone, gave a very successful recital in Waterloo last month. The programme consisted of works by Wade, Richardson, Pigott, Schumann, Wagner, and Lehmann. The Daily Telegraph states, "Mr. Sherris is the possessor of a voice adapted for the singing of both the heavier and lighter compositions. His lighter numbers were bright and illuminative and were sung in a delightful manner, with both warmth of color and spontaneity. In the rendering of his heavier numbers, he displayed much power and a proper conception of the spirit of the compositions. Special mention should be made of the "Mad Dog Song" from the "Vicar of Wakefield," which requires a great dexterity of voice, and which was splendidly sung and revealed in a marked degree the wonderful flexibility of his voice."

## TOUCH AND TONE IN PIANO PLAYING.

.By C. A. Ehrenfechter.

Our present pianoforte has been preceded by a number of stringed instruments embodying its fundamental features in embryo, their construction being doubtlessly first suggested by the harp. There were the dulcimer, the clavicymbal, the virginal and the clavecin,—the hammers being represented by raven quills. From this assortment, again, sprang the spinet, the clavichord and the harpsichord, with metal pins instead of quills. Out of these finally emerged the clavier with hammers (note Beethoven's heading, "Sonate fur das Hammer Clavier"). Without losing its characteristic features, this latter has been continually improved up to the present day. An important acquisition was the addition of the pedal (not pedals, the so-called soft pedal being an unnecessary contrivance); enabling, as it was thought,* the performer to play piano or forte (soft or loud). Hence its modern appellation, pianoforte: not a good designation, anyhow, though not quite so senseless as piano. More sensible would it be to call it (as it is still done in Germany) clavier, from clavis, a key.

Those early instruments mentioned above, being of a somewhat delicate constitution, striking of the keys would prove fatal. They were simply pressed down, the old masters of harpsichord keeping the fingers close to the keys, the movement of the fingers hardly being noticed when playing. Anyone who saw Liszt perform could observe the same in his manipulation, showing that the principles held to by Bach and by Mozart are also applicable to the modern instrument. Yet there are at this present day advocates of the barbarous practice of striking the keys,—lifting the finger high and bringing it down with more or less brute force on the key. I call them "keyboard pounders," charging them with ill-using the poor instrument and with offending the ear. We will not, however, condemn them unheard or without a fair trial. Then let us put the question.

First: Is there any need for this high stroke at all for producing tone? There is none. Therefore, why this useless expenditure of force? Secondly: Does it improve the quality of the tone? No, on the contrary. The finger striking the key from this unreasonable height causes the hammer in its turn to strike the strings with too great a force, in consequence of which the tone becomes harsh and jarring. Further, it stiffens the wrist and produces a slight jar in the hand, which cuts off the singing quality of the tone—like closing the mouth suddenly in singing or speaking. It produces the effect of a blow on the key and the tone is more sharp and quick. Thirdly: What possibility is there for modifying the tone? None. The greater the fall of the finger, the less it is in your power to control the force with which the key is struck. The force used (as has been shown) being always too great, the tone will be more or less hard and loud; but a real *p* it will be impossible to produce. Fourthly: Is there anything to be gained with regard to developing greater flexibility of the muscles? No. The high raising of the finger overstrains and consequently injures the natural flexibility of the muscles more or less,—just like an elastic band loses its elasticity through excessive tension. It is known that students lost the use of their third finger by thus overstraining it.

Touch and tone are inseparably connected, standing towards each other in the close relationship of cause and effect. A good touch will consequently produce a good quality and a bad touch a bad quality of tone. Do we not sometimes hear of or speak of a performer's "beautiful touch?" What does it mean? It means a touch which will produce a beautiful tone. To the refined taste and trained ear the truly musical tone will always be pleasing, the uncouth, harsh and unmusical tone always offensive, while to the artistic and cultured

*The real object being to sustain or to prolong tone, giving at the same time the effect of increased volume of tone.

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mind there must be something repulsive in the mere expression of striking a key. Certainly the hammers have to strike the strings in order to produce tone; but to strike the keys is pretty much like striking instead of pressing the knob of an electric bell in order to make the latter ring. Yet, how very little is the acquisition of a correct touch, or in other words the manner of tone production, in the art of pianoforte playing understood! Take the vocalist. He has to study voice production before he can attempt to render even a simple song satisfactorily Because the good natured pianoforte always responds and brings forth tones, even when the keys are struck down with a stick, thoughtless players are satisfied with any kind of tone thus obtained, and why? Because "with eyes to see, they see not; with ears to hear, they hear not." A noble lord, whose name I need not mention, once declared in the Upper House that to him music was only a pleasant noise. I remember also a musical (?) critic extolling a pianist's gymnastic feats on the key-board in the choice sentence: "The instrument groaned under his iron grip." Indeed, could it but speak in words as well as in tones, often would it groan and cry out: "Pray do not maltreat me thus!" And if some pianos, grand or small, grow prematurely old and rickety in consequence of continuous ill-usage, they are accused of not wearing well! How could they? A musical instrument is not by any means a thrashing machine. The untrained or the indifferently taught amateur generally delights in making as much noise in playing as his physical powers will permit. First, because some traces of the savage element still seem to rest in the breast of many members of our civilized community; secondly, because it is so far easier to let the fingers deport themselves at their own sweet will, instead of holding them under control.

It is, one may suppose, owing to the scarcity of the article that there exists a pretty general notion that a fine touch is a natural gift. Not at all; it is open to all to acquire it. Then do not strike, but let the finger fall in a more or less passive manner; let the finger sink down with the key, using no more pressure than is necessary to produce tone at all and avoiding all forced musical exertion. After the tone has been held to its proper length, let the finger rise with the key; do not lift the finger from the key with a snap, but in the same inconspicuous manner as in touching it. In order to acquire this manner of playing, it is absolutely necessary that for some time the notes should be played exceedingly slowly; there must be no mechanical thoughtless practice; brain, eyes, ears and fingers,—all must work together; the impulse must come from the brain, the fingers perform the action, while eyes and ears have to act as task masters, seeing that the work is properly done. The tone produced by this touch will at first be very weak, almost inaudible; but, with practice it will gain every day in power, sonority and brilliancy. So far from being beaten out of the instrument, the tone will (in consequence of the increased sensitiveness of the finger tips) appear rather as if it were sucked out from the keys.

Not only is a beautiful tone obtained by this touch, but the performer is also enabled to modify the tone with ease from *pp* to *ff* simply by the amount of pressure applied; no greater fall of the finger, as some seem to imagine, being required in order to play *f*. Thus the touch is always the same. The staccato effect also is not the result of a different touch, but of the sudden raising of the finger after touching, causing the short and abrupt tone desired in this case as well as the disconnection of the notes; being thus the opposite of the legato, which means the sustaining and connecting (binding) of the same. Finally, this tone will never cause injury to the fingers nor bring about wrist and arm complaints.

One of the greatest errors in elementary training is that the young beginner is expected from the outset to produce a full grown and fully developed tone. What more natural than that, in this unreasonable attempt, the young student is at the very outset forced into a false mechanism, out of which he rarely ever manages to emancipate himself again. Just as the bud does not show the full size of the flower, so if we want to obtain that grand desideratum, a great and beautiful tone, we have to apply the old established principle in the Italian school of singing: "First a small tone and then a tone."—Musical Opinion.

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### DR. HAM'S MARCH.

Dr. Albert Ham's "march militaire," "Canada," has been endorsed by the Tercentenary Celebration Committee, and will be performed by an orchestra of one hundred players at Quebec. Dr. Ham is now writing out the full orchestral parts, and will by special invitation conduct his own work at the ancient city. The march has also been adopted by the Frontenac Orchestra, and will be performed daily on the Terrace, and on the day set apart for the religious observances it will be used in churches of all denominations.

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## ELMIRA MUSICAL SOCIETY.

THE annual meeting of the Elmira Musicla Society was held in their Hall on May 11th, a large number of members being present. The following gentlemen were elected to office—President, John S. Weichel; vice-president, M. L. Weber; treasurer, Wm. Behrens; secretary, Chas. N. Klinck; directors, W. Auhman, A. Winger, Henry Snyder, H. Moghk, J. D. Merner, O. C. Schmidt; auditors, Geo. Ruppell and E. Scheirholtz. Mr. M. L. Weber, in a few well chosen remarks, addressed the society on the progress made since its inauguration in 1892, and also on the wonderful improvement in the efficiency of the Band since it was put under the management of the Society, and the able instruction of Mr. W. Philp. Mr. A. Winger, in speaking of the progress and requirements of the Band, said:—"A teacher well learned in the art of music, understanding thoroughly the instrumentation of a Band, patient, tactful, one who can hold the friendship and confidence of the Band individually and collectively, who is prompt in attending the practice, and has the knack of making the practices interesting for the players, such an one we find in Mr. W. Philp, who is the right man in the right place. You will not find in the whole Dominion of Canada a place the size of Elmira, with a better band than we have. Since Mr. Philp has taken charge, it required considerable work and self denial upon the part of the individual members to bring all this about. We hope to continue the good work.

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COMPLAINTS are again being heard about the practice observed in some quarters of giving out hymn tunes, etc., on a very soft organ. One correspondent remarks that by those distant from the instrument in a large church nothing is heard but "the grunt and cough of the pedal bourdons;" so that, instead of the congregation being able at once to take their part in what is sung, they have to wait until they can eliminate the middle parts from the harmony and can join in that part to which they are habituated. The late Mr. W. T. Best dealt incidentally with the same subject in his characteristic fashion. In particular, he objected to the Venite being given out on the soft stops. When people, he said, are invited "to make a joyful noise," the organist has no right to use his instrument on the "hope-I-don't-intrude" principle. This is, of course, perfectly true; and indeed Mr. Best, by founding the style of "playing over" on the spirit of the words, gave the true keynote to the whole matter.—Musical Opinion.

# OPERA & DRAMA

## THE TORONTO THEATRES.

RECENT weeks have witnessed the most successful attempt that has as yet been made in this city to conduct a season of light opera with a resident stock company. In past years there have been many such attempts, all of them ending in fiasco but in the case of the so-called "Imperial Opera Company" which since early in May, has been located at the Royal Alexandra Theatre, the management has encountered a steady patronage which has ever shown a tendency to increase as the days have grown warmer. This I attribute not only to the average excellence of the productions, of which more anon, but to the fact that the Royal Alexandra theatre is a comfortable place to sit in and the cooling apparatus there installed gives a pleasant and equable temperature peculiarly grateful on stuffy nights. Summer opera in the past has usually been given under conditions which assured a maximum of discomfort for the spectator.

The company provided by the management is, considering the prices charged, one of unusual excellence. The stage manager, Mr. Fitzgerald, and the musical director, Mr. Mandeville, are both hard working and painstaking men and the latter has gotten good work out of his orchestra of fifteen pieces. The softening effect of two French horns is worthy of note because thereby hangs a tale. The management had a little tiff with the local musical union because these horn players were imported from Buffalo. The theatre was unable to find in Toronto two French horn players who were prepared to accept permanent employment and therefore sought them across the boundary. The local union thought the management over fastidious and wanted to know why two cornet players or two trombone players would not do as well! The improvement is one that one could wish were developed in all local theatre orchestras.

The chorus, though not large, is adequate and for the most part has acquitted itself creditably and the cast of principals includes two comedians, Clarence Harvey and Hallen Mostyn, graduates of the English stage, who have a most thorough knowledge of what is expected of them and whose methods are sound and amusing without lapsing into vulgarity. The lack of a competent tenor is felt in such numbers as the finale of "the Geisha" where the tenor part cannot be cut. The modern light composer, wise in his generation, strives to eliminate the tenor, and the hero of most of the pieces presented has been a baritone. For such roles Mr. Harry Girard, a man of fine physique, with a voice of agreeable quality and a good enunciation is admirably adapted. The women are of good average ability. The singing honors have fallen chiefly to Miss Violet Colby, the possessor of a soprano voice of delightful quality which moreover she knows how to handle properly. Altogether she is a most promising young woman of whom more will be heard in future. Miss Elgie Bowen is a soubrette with a pretty talent and excellent in petite roles. Miss Adelaide Manola has been in a real sense a "drawing card" for the company. The daughter of Marion Manola, a great favourite in her day, she is a most accomplished comedienne with a delightfully refined diction and a gracious manner. What little voice she has she uses to the best advantage, but I fancy she will yet find her truer metier in high comedy on the legitimate stage. Miss Laura Butler, an experienced opera singer is in appearance admirably suited to the grand dames which abound in English musical comedy.

The works done so far have been "San Toy" (two weeks) by Sidney Jones; "Dolly Varden," by Julian Edwards; "The Country Girl" by Lionel Monckton; "A Runaway Girl" by Ivan Caryll;


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and "The Geisha" by Sidney Jones. "The Mikado" is in prospect. If the libretto of any one of these works averaged up to the music there would be less reproach against English musical comedy. Having heartily abused the whole school ten years ago I am constrained to admit that most of these works wear pretty well and bear the strain of a repertoire production in a better degree than I had expected. The piece that could not stand the strain was "Dolly Varden" which was hailed on its production seven years ago as an attempt to revive "legitimate" comic opera. It is a work, however, which demands a strong lyric cast of high priced singers and a comedienne of exceptional talent like Miss Lulu Glaser, who originated the title role. It has no especial merits of its own to give it permanency.

The professional craftsmen who labor for Mr. George Edwardes in London show that they know their business pretty well for the public has taken kindly to the revivals of their works despite the fact that most of the humor is as obvious as a kick from a mule, with sentiment as cloying as treacle smeared over it. The London Gaiety writers, however, have the gift of writing smart verses and devising good ideas for songs and dances and it is the agreeable lryics in which works like the "Geisha" and "A Country Girl" abound that make them successful in revival. What repels the critic is the apparent lack of effort to produce a consistently artistic work throughout,—a piece having unity and intelligent interest. One does not ask for something as brilliant as "The Mikado" every year, but one may reasonably desire a musical piece of which something better may be said, than that it is good in spots. Perhaps the august fame of Sir Arthur Sullivan has operated in a measure to discourage men of real talent like Jones, Monckton and Caryll. When they produce anything new the critic is apt to patronizingly admit its merits and then plausibly sigh for the days of Sullivan. This past winter we heard "Tom Jones" by Mr. Edward German who is following in the footsteps of Sullivan and the monotony of his thematic inspiration must have been obvious to every attentive listener; the whole score was the work of a master of rhythmical artifice without a melodic gift. Now this reproach cannot be levelled against Sydney Jones. In the first act of "The Geisha" especially—a work he composed at the age of twenty-six there is a wealth of tender melodic inspiration truly delightful and the finale especially is a fine piece of orchestration. It is the unevenness in the quality of the output that arouses critical antagonism. Mr. Jones is not yet forty years of age and much might reasonably be expected of him. Caryll and Monckton are older men without so refined and original a gift but at times they display a charming melodic talent.

And in speaking of the modern English light composer one must not overlook Paul A. Rubens, the youngest of them all, who contributed much to "The Country Girl" (notably the "chicken" duel), and whose "Three Little Maids" was recently given a most admirable revival under the auspices of the Press Club. This is a little piece that has unity, mirth and melody; in book and score the work of one hand. His talent gives distinct promise for the future and "Three Little Maids" even with a cast in part amateur, was a most agreeable revival from every point of view. The production was notable also because it enabled Mr. Douglas A. Paterson, of Toronto, both as a stage director and as a comedian, to score the success of his career. Mr. Paterson, whose work in the past has all been along serious lines, showed that he has a real vocation for musical comedy.

HECTOR CHARLESWORTH.

June 17, 1908.

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SOMETHING more than quiet humor is in this paragraph printed at the end of the Edmonton Opera House regulations by Manager Brandon: "Any old ladies afraid of taking cold may keep on their hats or bonnets."—The Argonaut.

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STARS IN OPPOSITION; OR THE "RECORD" OPERATIC DUEL.
—From Punch.

MUSICAL OPINION says:—If, as is the opinion of The Observer, the Tetrazzini "boom" is about over (appearances notwithstanding), the high note "boom" which set in with so much severity in the autumn is still flourishing. At least, so one infers from an article which appeared recently in an evening paper with the slightly eccentric title of "The Angel in Alt: a study in Voices at Covent Garden." On seeing this heading, I somehow anticipated a mental treat; nor was the issue disappointment. Still, with a solitary allusion to a voice being in a state of "golden maturity," which made me howl with delight, we must make our way some distance down the column to where there is a break in large letters: "The Singer's Greatest Test." Here we find ourselves, so to speak, on firm ground, since the writer goes on to tell us that this greatest test in the case of the soprano (a rather essential condition) is probably the second air of Astrafiammeti (sic) in Mozart's "Magic Flute." The next sentence must be given in an integral condition. "The composer it said to have written the melody for his sister-in-law, Ilma di Murska, who had probably the highest range that has ever been known." Heavens, can such things be: Ilma di Murska sing, and as Astrifiammante too. Consequently—and I should like to know who will be disposed to dispute the fact—I must have lived in the days of Mozart and might have heard him play, as well as his esteemed relative sing, "Angels in alt," had an opportunity been afforded.

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THE first page of The Daily Telegraph for May 9th contained no fewer than one hundred concert and recital advertisements; an enormous number, truly, yet by no means exhaustive; since all would not be in the columns indicated, nor is suburban London included. It would indeed be curious if only it were possible to have an authoritative statement as to how many of the whole number yielded a legitimate profit.

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# VOCAL

## SIGHT SINGING IN CHORAL SOCIETIES.

I HAVE followed with some interest the controversy on sight singing in Toronto, and while I have no wish to enter the lists, I think I may be excused if I reply to the reference made by E. H. to Aberdeen.

It is quite true that there has been a very bad musical season in Aberdeen during the past winter, but E. H. is surely overshooting the mark in suggesting that it was caused by the standard of sight singing being so high there! The real cause of the bad financial showing made by the choral societies there lies in the fact of Aberdeen having been in the grip of a trade depression during the last three or four years, far more acute than that from which Toronto is just emerging, and the public have not the same amount of spare cash for concerts that they once had. Added to that, just 18 months ago a new and most palatial theatre, the like of which is not to be found outside London, and eclipsing by far, both for size and splendour, anything of the kind here, was opened. Besides the novelty of newness, coupled with the magnificence of the edifice itself, the management gauged the public taste accurately, and presented the lions of the stage and whole London companies in Musical Comedy, light opera, etc., for their delectation, the result being that, what spare cash there was went to the coffers of the theatre, which has been packed almost nightly since its inception. Aberdeen is not becoming less musical because of being highly developed in sight singing, but rather the reverse, as Mr. Charles Manners, of opera fame, can testify. Some three weeks ago the Moody-Manners Opera Company, to the number of 130 gave a season of Grand Opera there, and I read and learned otherwise that Mr. Manners was not dissatisfied with the financial result. Might it not be that musical taste in the Granite City is veering round from choral music to Grand opera, where the eye and the ear are gratified simultaneously?

W. M. STEVENSON.
Organist and Choirmaster, Bloor St. Baptist Church, late of Aberdeen.

I WAS quite prepared for some one taking up the cudgels on behalf of the Toronto Sight Singers, and while I quite believe that both E. H. and Hunding secretly admit to their innermost selves that there is more than a modicum of truth in my remarks, I am glad to see that they are patriotic enough to be prepared to break a lance in defence of the reputation of the Queen City singers.

E. H. refers me to the work done by the Mendelssohn Choir. I have no wish to belittle the work of this Choir, or any other musical society in Toronto. The Mendelssohn Choir is really an excellent organization, and need not be ashamed to sing anywhere. What I did say, or infer, was, that these societies, being culled from almost all the church choirs in Toronto, must contain an appalling proportion of singers who depend entirely on their ears. By a curious coincidence E. H. refers me to the London (England) Musical Herald. If he will look up his file of this publication of about a year ago, he will find a reference to Toronto in it which refers to the inability of our church choir singers to read music. The writer of the article (it was not I) mentions that he sang in several choirs here, and as a rule those next to him sang mixtures of anything but the part they were supposed to sing, in fact neither he nor they had any idea of what they were trying to do, and he ends up by suggesting that a fortune awaited the teacher who would come out to Toronto and start sight singing, or reading, classes. It was E. H.'s reference to the Herald that brought the article to my recollection.

I am no "Fetish Worshipper," but my own experience, which agrees with that of the writer of the above article, and that of countless numbers of old country singers, ay! and even of Toronto choirmasters and musicians, convinces me that I did not overstep the mark so much—if any—as E. H. and Hunding would have your readers believe. However much E. H. may prefer the "ear singer" I imagine that, if he is a choirmaster, and had the choice of two singers for his chorus, one who could read fluently from the music and the other who couldn't, he wouldn't choose the latter.

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## THE RENAISSANCE OF ENGLISH SONG.

NOTES OF A CONVERSATION WITH THE PUBLISHER OF THE SONGS OF ALBERT MALLINSON.

When the history of the Renaissance of English Song comes to be written, the name of Mr. F. Harris, of the Frederick Harris Company, will assuredly hold an honored place. For he has left the beaten track of song publishing, and with a great courage has published 150 of the songs of Albert Mallinson. Such wholehearted belief in the work of an English songwriter is, of itself, sufficiently remarkable, and it seems certain to bring us appreciably nearer to the time when we shall have once again in English song, an art in which we can take a legitimate pride.

There must surely be much of interest to record in the inception and the progress of a venture so considerable, and one day the opportunity came to me to ask Mr. Harris some questions about these songs, and incidentally to obtain his opinion of the future of the art song in England. "It was in 1898" he replied in answer to my question, "that I first heard of Albert Mallinson. I had been reading some musical criticisms in the Sunday papers, and learned that an Englishman, assisted by a gifted wife as interpreter, had given, at the Bechstein Hall, a concert consisting of his own songs. It surprised me that an English composer should have taken himself so seriously, and that the critics should have given the venture such unstinted praise. Deeply interested, I took up the "Referee" again. It was quite evident that the critic, weary of the conventional English song, had been delighted to record his impressions of that concert. There can be no doubt, he wrote, that Albert Mallinson is a genius. In that case there could be also no doubt that Albert Mallinson must be the very man for whom I had been seeking for more years than I care to remember."

"You really believed then, in the possibility of popularizing the works of an English composer who had a higher message than that of the modern ballad?"

"Certainly; if I could only find him. Indeed, I had long felt sure that the English ballad, where reason is so rarely allied with rhyme, could not prevail for ever.

"In modern England no art has been so neglected as that of song-writing; and consequently our people are not without intelligence in almost every art, except the Art of Song. For this lack of artistic appreciation, I have always thought that our publishers and some of our public singers have been much to blame. In a country where Ruskin found so many readers, there must surely be, I thought, a public who would appreciate Art in Song.

"In orchestral music I had seen that Mr. Henry J. Woods had intuitively divined the existence, in the public who frequent the promenade concerts, of a taste for the highest form of that art, up till then entirely unsuspected. I had also noticed that Music Hall audiences had instantly responded to the appeal of an artist like Albert Chevalier. It did not, therefore, seem at all improbable that I should find a great many people to appreciate something better than pretty melodies set to verses that tell of children who die young, or of flowers that always bloom or always fade. And I asked myself if these Mallinson songs, which the critics praised, would have for such a public an irresistable appeal."

"How did you answer that question?"

"I heard his song, 'Slow, horses, slow,—' and then I knew that sooner or later there could be no doubt what the answer would be.

"The poem begins—

'Slow, horses slow,
As through the woods we go—
We would count the stars in Heaven,
Hear the grasses grow.'

"This song requires no analytical programme. It is a striking instance of that rare art which can give the beauty of a song not only vocally, through the medium of a singer, but also through the accompaniment can so produce every mood and subtlety of the words as to make the song instinct with truth and art. In this accompaniment the rythmic footfalls of horses cantering along a grass ride come gradually nearer, and as the song reaches its wonderful close one feels indeed that—'All the beauty of the night, we would learn and know.'"

"It pleases you that an Englishman should have written such a song?"

"I was delighted. One can easily count the men in all the world who have been born with this gift of word and scene painting in music. Very many men have written beautiful melodies, very many have reproduced a mood, in its finest sense, in pianoforte and orchestral music, but very few have given us songs instinct with genius. It is so difficult and therefore so rare an art.

"Afterwards I heard Mallinson's setting of 'Four by the Clock,' a poem by Longfellow. Here again melody and accompaniment realized the very mood of the poet. This musical setting of the mystery of the waiting dawn, "The heavy breathing of the sea" is full of a beauty new and strange."

"Had you met the composer at that time?"

"No, but we had corresponded, and in answer to

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a letter asking him to send me some MSS. with a view to their publication, he had replied in a charming note—'I am afraid my songs will not interest you commercially; they are mainly art songs.' However, it was arranged that I should go down to Blandford where he then lived, and during a delightful visit I heard Mrs. Mallinson sing many of her husband's songs. After hearing them I was not at all surprised that although the English publishers did not display any eagerness to publish these songs, the continental publishers were acquiring all they could get from the composer. That presented a difficulty, and I had to make a journey to Germany; but I was able to secure all but the Scandinavian rights in the songs already published, and as I had already succeeded in obtaining about 100 songs in MS., my venture was well begun. My visit included Denmark and has had other important results. Mr. and Mrs. Mallinson had told me how much they regretted that the songs of the Danish composers, Heise, Lange-Muller, and J. P. E. Hartman should be almost unknown in England. One could not be in Denmark long without learning how charming most of these songs are, and how popular. It is largely owing to the influence of Mrs. Mallinson that I have been able to secure the British rights in these songs, and as we have succeeded in getting translations worthy of the settings, I have no doubt the songs will eventually become almost as well known here as they are in Scandinavia. It is interesting to know that Hartmann was music master to Queen Alexandra."

"Can you tell me which is considered to be the most popluar of the Mallinson songs?"

"That is a most difficult question: if there is a favorite it is perhaps 'Eleanore.'" When Her Majesty at Buckingham Palace heard Mr. and Mrs. Mallinson perform many of their songs, I believe she remarked upon the beauty and originality of this song."

"Your mention of Mrs. Mallinson in this connection reminds me to ask your opinion of her singing."

"Whenever I hear Mrs. Mallinson sing I always think that if she had no voice at all she would still be one of the greatest singers I have ever heard. During a lifetime spent in publishing music and listening to it, I have only heard three singers whose art has given me unalloyed pleasure; and they are, Patey, Sims Reeves and Mrs. Mallinson. A good voice, of course, is most desirable, but it is not everything. The two essentials for a great singer are, the mind to direct the voice, and an artistic temperament. If, for example, you hear Mrs. Mallinson sing "Four by the Clock" you will hear what is to me and to many others, the absolute perfection of singing. In this exquisite interpretation of the fine mood and atmosphere of the song, one realizes how wonderful and yet how simple is her vocal art."

"And now please tell me something about the recitals Mr. and Mrs. Mallinson have given in London."

"They were immensely successful. What pleased me more than anything else was the deep interest taken in the songs by some of our greatest teachers of singing and some of our leading singers. Randegger, Shakespeare, Visetti, and in fact nearly every teacher of note in London came to these recitals. Most of them personally expressed their appreciation of the songs; more important still they promised to teach them and the promises are being fulfilled. With songs such as these taught to our coming singers, there must dawn, I believe, for English song a brighter day. To some of the singers of our day, to sing is a business, but tomorrow it will be an art. The mind will be cultivated, and the ballad concert audience will then realize that its intelligence has been little appealed to in the past. As the publisher of these songs, I know how much the influence of teacher and singer is doing to educate and interest the public. It would surprise you to know how many letters I receive from unknown correspondents; some

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thanking me for opening up to them a new world of song, others asking me for some particulars of the composer. And from some of the prominent German lieder singers I have had charming letters thanking me for enabling them to add to their programmes such beautiful English songs. But, although such signs of appreciation are most gratifying, I feel that the thanks are due only in a small measure to me. I may have pushed the hands of the clock a little and succeeded in a business enterprise, but I am convinced that these songs would have become known without my help. The experience of the past shows us that all art which is really true art must live. And when that better day, of which I have spoken, comes, we shall realize more fully, perhaps than we do now, how great is our debt to Albert Mallinson."

HERBERT HARPER.

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IN noting the death of Pauline Lucca, in that city, on February 28th, the *Neue Freie Presse*, of Vienna, says: "Great stage artists die twice—the first time when they take leave of the stage and set aside the harp; the second time when, like ordinary mortals, they go the way of all flesh; and who knows but this last act is not more bearable, not less dreadful than the fourth, when, after all the blinding glory, the shadowy curtain of oblivion descends. For Lucca this fourth act was of long duration—nearly twenty years. She had time to outlive her glory and to become acquainted with the bad memory of mankind." Ilka Horwiz Barnay tells this story in connection with a visit which she made to the Lucca home in Vienna: "I asked: 'Do you ever sing?' 'No! No! never,' she almost shouted, 'I never sing, for I lost my voice, lost it suddenly, by suggestion, through the will of another.' After being urged to explain she exacted a promise of secrecy 'until she was no more,' and said: 'You know my husband, the Baron von Wallhofen, was sick for a long time, and heard little singing. When I did sing for him it had to be an old song which I disliked, but he was fond of it because of its words. One evening we had a few friends here, he was feeling somewhat better, and had his chair wheeled into the drawing room. To please him I sang his favorite song. He wept with pleasure. Then he took my two hands and caressed them, stroked my hair and my face, and whispered to me: 'Thank you! Thank you! you are an angel,' and, still caressing me, said: 'So I shall take your voice with me to the grave.' I laughed and said: 'You will outlive my voice and me,' but he repeated: 'I shall take your voice with me to the grave.' Two days later the baron died, and I was never able, after his death, to sing a note."

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## ANOTHER AMERICAN GIRL ENGAGED FOR METROPOLITAN OPERA HOUSE.

WITHOUT highly paid-for cable-booming, without the help of powerful friends in society or professional life, merely guided by the advice of her manager, who heard her sing some three years ago, Bernice James de Pasquali came to New York fresh from triumphs at Mexico and Havana, was introduced to Signor Gatti-Casazza, the day prior to his departure, sang for that magnate in spite of his protesting that he had more Prima Donnas than he required, sang two arias, and three hours later a two years' contract was signed, the last business the new director transacted. This marks a new era. An American soprano engaged at New York to sing some twelve important parts without previous booming from London and Paris, and moreover engaged by the erstwhile director of La Scala

BERNICE JAMES DE PASQUALI

himself, is a hitherto unheard of fact. Bernice James is a real American. Born and bred in Boston, Mass., a daughter of Captain William James, and a niece of the great lifeboat hero, the late Captain Joshua James. She received all her education in New York, and studied the vocal art under Oscar Saenger. Taking the circumstances of her engagement by the Metropolitan Opera House into consideration, one may well look forward with curiosity to her debut. Young, good-looking, this daughter of the Revolution will be assuredly judged fairly. Her repertoire comprises forty operas and she is as brilliant a musician as she is a linguist.

Manager Martin H. Hanson secured for her the engagement as only soloist at the Gala Concert to be given by the Dominion of Canada in honor of the Prince of Wales, and the representative of the United States, France, and other nations, when they visit Quebec, on the occasion of the Tercentenerary Festival. This will be her only appearance in America prior to her debut at the Metropolitan in November. There is hope for American born and American trained voices now.

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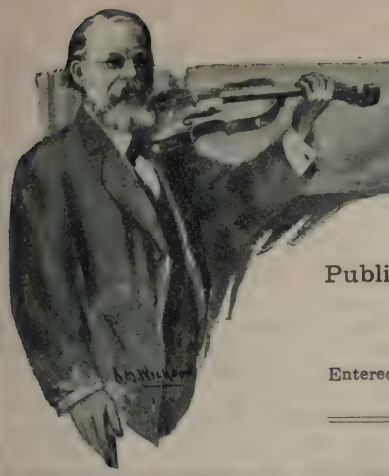

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E. R. PARKHURST, Editor and Proprietor

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JULY, 1908.

## A REMARKABLE VIOLIN.

A VIOLIN in possession of Dr. C. K. Clarke shows that even a really great maker may be forgotten. The instrument in question is said, by Hill & Son, of London, to be everything that a violin of the highest type should be in workmanship, appearance and tone, and yet these eminent men cannot name the luthier, but will merely say that the violin was made two hundred years ago by a pupil of Paolo Maggini.

If this pupil could be identified the violin would rank among the giants. The temptation to attribute the instrument to Maggini is undoubted, and Hill's refusal is refreshing in an age when commercialism is rampant.

The violin is of large size, of Maggini model; covered with reddish brown varnish of beautiful color and texture, purfling double. The tone is of the Maggini character and while large, is of exquisite quality. When played with the Tuscan Strad as a standard for comparison it did not suffer, the Tuscan embodying everything desirable from a Stradivarian standpoint; this violin perfectly illustrating the beauties of the Maggini tone. It will always be a question as to which shall be regarded as nearest the ideal. Unquestionably the Stradivarian model makes possible technical feats which would be more difficult with the Maggini, hence the Stradivarian instrument is better suited to the requirements of the modern artist, but this by no means proves that Strad quality is more satisfying than that of Maggini. At all events Dr. Clarke's instrument is one of the notable violins in Canada.

## A PETRUS GUANERIUS VIOLIN IN DISPUTE.

OCCASIONALLY, happily not often, a business that unfortunately is discredited as much as horse dealing picture restoring or even diamond manufacturing as practised in Paris, has a law suit which sheds a little light on the most prominent and best known experts concerned therein or in other words the leading actor in the farce. The latest case was that of Hitchcock v. the Stainer Manufacturing Company, Limited, and it seemed curious—while it is a well known fact that the most honest dealer (and there can be no infallible ones) rather prefer to refund money than run the risk of a law suit, the heavy expenses attached to it and the unavoidable contradictions that always occur on such occasions—the Stainer Manufacturing Company, Limited, took the risky course. In a previous case, hardly within the lapse of one year, which should have been an object lesson when Joseph Chanot was to defend the authenticity of two violoncelli, one alleged to be a Gioffredo Cappa, the other a Benjamin Banks,

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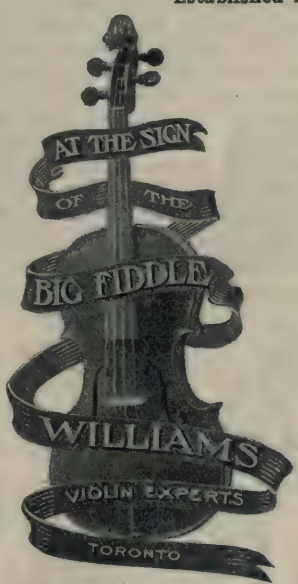


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there were two trade witnesses and the so called amateur expert, Horace Petherick, in support of Mr. Chanot's assertion against only one opinion, that of Major W. E. Hill & Son, of New Bond Street on the other side. However, this single opinion carried the weight of the evidence and was endorsed by the judge and resulted in a verdict for the plaintiff. This case not being a jury case was always spoken of as one that would lead to an appeal, but the defendant must have abandoned the idea and decided to pay the piper to the tune of £300 to £400.

The last deal on the board has been important enough to occupy two columns in Truth, which, as it is invariably more amusing than the Times law reports I venture to epitomize for the benefit of your readers, who can draw their own conclusions.

FELIX HERMANN.

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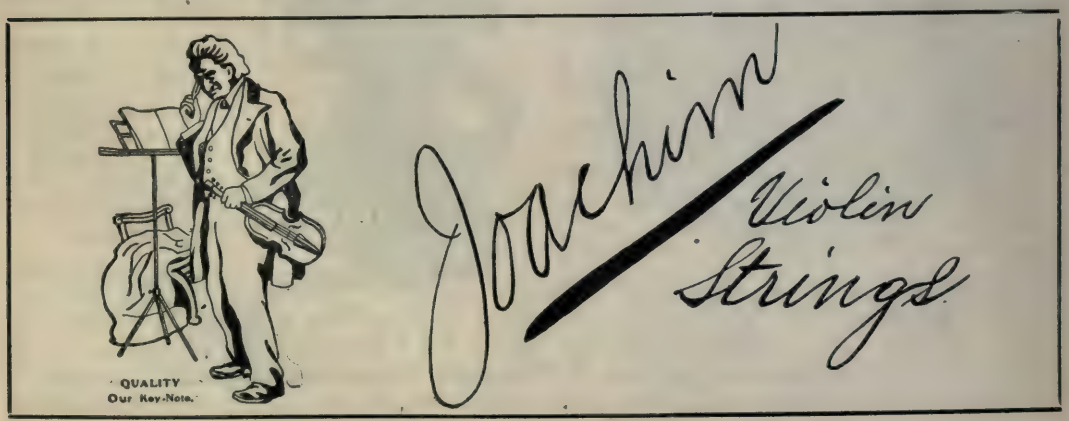
"Some interesting evidence, throwing a good deal of light on the ways of the violin dealers of a certain class, was heard in the course of the case of Hitchcock v. the Stainer Manufacturing Company, Limited, which occupied the attention of Mr. Justice Pickford and a common jury for a considerable period last week. The issue was very simple. Dr. Hitchcock, the plaintiff, bought from the defendant company a violin certified to be a Petrus Guarnerius, for which he paid £100. Some time afterwards he was advised by competent authorities that it was no Guarnerius at all, but a comparatively modern French violin of no special value, and on the strength of this information he proceeded against the vendors for breach of warranty. The company's defence was practically, not that the instrument was genuine, but that no actual warranty had been given with it. Mr. Horace Petherick, it is true, the alleged expert whose certificate had been relied on, still professed himself satisfied that the fiddle was a Guarnerius, but he made no serious attempt to rebut the very clear and convincing evidence to the contrary effect given by Mr. Alfred Hill (of Messrs. W. E. Hill & Sons), while no other experts were called to support his view, and counsel for the defence addressed himself solely to establishing that no guarantee had been given; and from the public point of view this was really the most important aspect of the case.

It was sought to maintain that, while the violin was sold avowedly as a Guarnerius, accompanied by a certificate to that effect, and at a Guarnerius price (or, at any rate, at a very substantial one), yet when its bogus character was established that it was open to the vendor to disclaim all responsibility because, forsooth, the certificate on the strength of which he had sold it had been given not by himself, but by a so-called independent expert—namely, the aforesaid Mr. Petherick. In point of fact, it was clearly proved in the course of the evidence that the defendant's manager, Mr. Hewett, had himself represented it on his own responsibility as a Guarnerius, but in any case it would be an exceedingly dangerous doctrine to lay down that business transactions could be conducted on a limited liability basis of this kind. If any seller of goods can make entirely misleading verbal representations, and then when giving his receipt escape all responsibility by putting on it "received so much for a violin as per description attached," relying on someone else's testimony, the way of the fraudulent dealer would manifestly be made much easier. Such a practice is, as a matter of fact, unknown among reputable firms. Respectable dealers, when selling a violin or any other instrument, guarantee it positively to be one thing or the other, and stand by their words. Then the buyer knows where he is. In the other case he has no remedy at all, since it is obvious that he cannot go for the expert who has merely given his opinion for what it is worth, and who is not really a party to the transaction as between buyer and seller at all. The decision which was ultimately arrived at in the case in question is therefore a matter for unqualified satisfaction. The jury refused emphatically to accept the plea that the vendor could shuffle off his responsibility in the manner suggested, found a verdict for the plaintiff and awarded him £75 damages, being the difference between the amount originally paid for the violin, and what they estimated to be its fair commercial value.

There were other aspects of the case worthy of attention. Reference has been made more than



once in Truth to the character and claims of the organization calling itself the Cremona Society, which, in the guise of a supposed learned body of disinterested connoisseurs, furthers the business ends of the various astute individuals who constitute its leading members, and the evidence given in this case was hardly calculated to lessen the suspicions entertained as to the nature of that organization. For though the Society as such had no direct hand in the matter, it did not escape notice that all concerned in the transaction on the defendants' side happened, curiously enough, to be numbered among its members. Thus Mr. Vincent J. Cooper, who purchased the instrument originally, is its honourable secretary, Mr. Hewett, who bought it from him on behalf of the vendor company, is a member, and Mr. Petherick, who certified it to be a Petrus Guarnerius, has figured prominently in its transactions on previous occasions. The Mr. Cooper here referred to is a member of the firm of Balfour & Company, of 11 Roodlane, E.C., who combine the business of shipping agents and musical instrument dealers, and his cross-examination was not the least amusing feature of the case—especially when, under pressure, the fact was brought out that this wonderful Guarnerius had been originally bought by him for the modest price of two pounds and twelve shillings, and resold to the defendants a few days later for twenty-five pounds."

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THE "Leaves from the Journals" of Sir George Smart contain some curious reminiscences of Paganini:

In 1831 Paganini appeared at a musical festival held in Dublin, and was invited by the Marquis of Anglesea, Lord-Lieutenant of Ireland, to the residency at Black Rock. Smart accompanied him thither, a carriage with four horses and outriders being sent to bring them from Dublin. One of Lord Anglesea's daughters, whom Sir George took in to dinner, asked him whether it was true that Paganini had cut off his wife's head. "I could not," said the musician, "answer yes or no, therefore I replied, 'your ladyship may rest assured that he will not meddle with yours or mine.'" When returning to Dublin Sir George Smart said to the great Genoese, "We must give these servants a tip, particularly as it is late at night." "No," replied the violinist, "I was not paid; why should I pay them?" "At last" (wrote Smart) "he consented to our giving them a sovereign, though the amount was monstrous, he thought. He requested to be set down at his lodgings first, though my residence was the nearest, and said he would pay his share when he saw me next morning. I gave the two postboys and the servants 7s. 6d. each. But Paganini is dead, and probably never intended to pay me when alive."

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JOHN TOWERS' "Dictionary of Opera," upon which the author has been working for fifteen years, will soon be for sale. Mr. Towers resides in St. Louis.

## OUR LONDON LETTER.

LONDON, May 10.

Miss Kathleen Parlow, the gifted young Canadian violinist, has played several times in London lately, and she has successfully demonstrated that she is a player of no ordinary ability. She gave a recital at the Queen's Hall on May 29th, and her playing charmed a large audience by its breadth of style and perfection of finish. Miss Parlow has latterly been studying under Leopold Auer, the master of Mischa Elman, and it is no doubt largely to him that she owes her fine and satisfying tone. She was first taught by the late Henry Holmes, a well-known English violinist, who for many years held the post of principal professor of the violin at the Royal College of Music here. He was dismissed from that institution and after many vicissitudes, drifted to San Francisco, where he lived for some years.

Miss Parlow is the happy possessor of a fine violin by Joseph Guarnerius del Jesu, dated 1735, which was presented to her by a number of Norwegian admirers at Christiana. It is said that they paid 38,000 marks ($9,500) for the violin to a German dealer. The instrument formerly belonged to Count Pillet-Will and afterwards to a Dr. Luc of Paris.

The opera season, now at its height, promises to be one of the most brilliant on record. No novelties of importance are announced; but the artists engaged are the greatest before the public, and it would probably be quite impossible to hear such an assembly of stars elsewhere than in London. Melba and Tettrazini head the list, and the prime donne include such artists as Destinn, Donalda, Edyth Walker and Rusche-Endorf. Among the tenors are Knote, Zenatello, Walter Hyde, and John MacCormac. The two latter are English singers, and the former especially has justified his selection for the grand season, his performance of Pinkerton in "Madame Butterfly," having been unanimously praised. It certainly is very many years, if ever, since there were so many English singers engaged at Covent Garden in the summer season, and it is doubtful whether an English tenor has been entrusted with a leading role since the days of Sims Reeves.

The gala performance at the opera commanded by the king on the occasion of his visit accompanied by the President of the French, was one of the most brilliant known. An act of "Madame Butterfly" and an act of Bizet's "I Pescatore di Perli" were performed with star casts; but naturally the occasion was much more important from the social than from the musical point of view. Upwards of £2,000 was spent upon the floral decorations, and it is said that the scent of the roses was quite overpowering.

The "Empire Concert" at the Royal Albert Hall on May 23rd was due to the initiative of Dr. Charles A. Harriss. The Canadian musician was accorded a very hearty reception when he came forward to conduct his choral ballad "The Sands of

Dee," a setting of Kingsley's pathetic poem. The tenors and basses of the Royal Choral Society sang for the first time in public Elgar's "Marching song for soldiers," which was the outcome of a commission given by Mr. W. H. Ash, a member of the Musicians' Company. The theme is bold and striking, but it remains to be seen whether it will appeal to the private soldier and supplant in his affections his favourite music hall ditties. Miss Kathleen Parlow appeared at this concert as one of the representatives of Canada.

Among the more important recitals during the course of last month were the three given by those consummate artists, Ysaye and Raoul Pugno, at each of which the programme consisted of three sonatas by different composers.

Miss Marie Hall gave an orchestral concert at the Queen's Hall on May 21st, at which she played with her accustomed skill and taste the Brahms' concerto and that by Paganini in D major.

The late Mr. C. A. Tate, a son of the late Sir Henry Tate, of sugar fame, bequeathed his Guarnerius violin and another instrument to Mr. Bromley Booth, a violinist of Doncaster. His Stradivarius and Rugerius violins he left to his niece.

Sir Walter Parratt, the Master of the King's Music, has been appointed professor of music at Oxford University in succession to Sir Hubert Parry who has recently resigned. Sir Walter was born in 1841 and is now in his sixty-seventh year.

The post of conductor of the Royal Amateur Orchestral Society, which was founded some thirty years ago by the late Duke of Edinburgh and a number of gentlemen, has recently become vacant, and Mr. Arthur W. Payne, the well-known English violinist, has been chosen to succeed Mr. Ford. It is understood that there were more than a hundred applications.

Messrs. Hill's fine book on Stradivari has recently been published in French, and we believe that a reprint without the coloured plates, at a much cheaper price, of the English edition, is contemplated by the authors.

"CHEVALET."

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THE World says: "A Cappa violin valued at several thousand dollars and insured for $3,000 is en route to this city from Dronfield, Derbyshire, England, consigned to Frank B. Snow, of McGill Street, Toronto.

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The Editorial Staff.

## BRASS BAND INSTRUMENTS.

BY A. W. BRAYLEY, IN MUSICIANS' MONTHLY MAGAZINE.

WIND instruments have been in use from time immemorial, but the wind band planned to furnish concerted music, is the product of the nineteenth century, and takes us back to the yesterdays of the guilds, which were the natural outgrowth of the wandering minstrels of Europe.

A comparison of these old time guilds with the up-to-date trade unions, leaves little in the way of novelty for the unions. True, the walking delegate, as such, was as yet unknown, but they had quite as efficient an official in their "Piper King," or as he was called, "Vicarious," whose duty it was to "see that no player, whether he be piper, drummer, fiddler, trumpeter, or performer on any instrument, be allowed to accept engagements of any kind, whether in town, village, or hamlet, unless he has previously enrolled himself as member of the guild."

As a matter of course there were backsliders in those days, and here and there a player refused to join the guild, but bettered themselves financially if not socially, by attaching themselves to some princely house, while others joined the army pipers or drummers.

There were numerous wind instruments as regards variety, as we may learn from the largest band in existence then under the patronage of Henry VII. It consisted of 14 trumpets, 10 trombones, 4 drums, 2 viols, 3 robecs, 1 bagpipe and 4 tambourines. Later these various instruments were separated into two quartettes.

The first French band consisted of a quartette soprano, alto, tenor, bass), of oboes, with regimental drums. Trumpets and kettle drums were forbidden to ordinary minstrels; being reserved for nobles and princes. Some towns would not allow more than six pipers to play at a citizen's wedding the full band being reserved for civic and religious functions. The Royal Trumpeters become attached to the cavalry service.

The trumpet in its primitive condition could be played only in harmonics, which led to filling out the increasing intervals of the scale with instruments of different pitch. We owe it to the severe apprenticeship of the Guild of Royal Trumpeters and Kettledrummers in the thirty years war, for the development of this instrument. The old Lituus, or small bored cylindrical trumpet, is the father of all trombones, as the large bored conical tuba is the mother of bugles, serpents, horns, cornets, euphoniums, bombardons and the like.

The bugle differs from the trumpet in having a shorter and more conical tube with a less expanded bell. In its original form it is the signal horn for infantry, as the trumpet was for the cavalry, and


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is usually tuned in C. with an extra B flat crook, or in E flat. Eight sounds can be obtained by the addition of the B flat and C above high G, and the octave of the lowest C, which is the fundamental note.

Two methods have been adopted for bridging over the gaps between the open notes. First, by stop holes, as the large cone and bell favored the production of the fundamental note and the lower partial tones, whereas the long contracted pipe of the trumpet broke easily into harmonics, the series in the upper part closing in upon itself so that at a certain point the open notes become all but consecutive and forms a natural scale. This result can be accomplished by a skillful player unassisted by mechanism. After some experimenting the slide was used to bridge over the gaps, and is still in use.

While we are speaking of the trumpet, it may interest our readers to relate William Gardiner's story of the special horn or trumpet music in Russia. "This music," the author narrates, "can only be heard in the Palace of the Emperor." A friend of his was conducted by Prince Potemkin into a long, dark gallery, where, at a distance, was stationed the extraordinary band. After they had finished playing, the prince asked his guest what he thought of the music, and the latter replied: "It is like nothing on earth. It is the music of another world, and I am utterly at a loss to even guess how it is produced."

The gallery being lighted, there appeared to view 200 soldiers, each with a trumpet, the size of the instruments varying in length from one foot to twenty feet. What was most remarkable was that each performer made but a single note upon his instrument, all of which fell in succession so aptly that the 200 tones in playing a symphony of Haydn's had the effect of one grand instrument. The power of accent exerted by every person upon his individual note gave a series of effects to the performance unattainable in any other way; and as endless as surprising.

The bugle type, as we have said, very early developed into hand-stopped side holes, as in the serpent. This latter is now a rare instrument. It is a conical tube made of two pieces of wood, hollowed out, shaped in a serpentine manner, glued together, and covered with leather. It has a mouth tube bent towards the performer, and a capped mouthpiece. The tube was originally pierced with six holes surrounded by ivory, the first three being covered by three fingers of the right hand, and the second three by those of the left hand.

After the introduction of the Kent bugle, it had keys applied to it. The body of the instrument was sometimes made of copper, instead of wood, also being covered with leather. Until about half a century ago, a serpent was used in the band of the Life Guards, London.

This curious instrument is said to have been invented by a French priest, Edme Guillawme, of Auxerre, in 1590. Like all instruments not pitched

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in C, the serpent required music to be transposed for it. Being made in B flat, it was written for, like the ophecleide in B flat, a tone above its real sound.

The serpent remained in its primitive form for nearly two centuries, after which an attempt was made to improve it by adding keys. From the time of its origin it has served principally as an accompaniment to the liturgical chanting, but towards the middle of the eighteenth century it began to be employed as a bass for military music, and, notwithstanding its numerous imperfections, it was but slowly given up. It is still used in the Roman Catholic chapels in some of the obscure and poorer villages of France, to assist in place of the organ.

In 1780, M. Regibo, of Lilli, made improvements on the serpent by adding several keys and modifying the bore. Mendelssohn and Wagner probably are the last composers to demand the serpent in their score.

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### KINGSTON NOTES.

KINGSTON, June 1.

MR. LIGHT, the newly appointed bandmaster to the R.C.H.A. arrived in town a couple of weeks ago from England, and has commenced his duties. Mr. Light is a pensioned bandmaster from the British army, having been in the 21st Lancers, also bandmaster of the South African Constabulary Band.

The 14th Regiment and the R.C.H.A. bands were engaged all day on the 25th May to play at the Horse Races and give concerts in the evening in the Park by the Gentlemen's Driving Association of Kingston.

Speaking of the first street parade of the 14th Regiment, the British Whig says:—"The first street parade of the 14th Regiment was held to the cricket field on Tuesday evening, and was largely attended. The regiment, under command of Lieut.-Col. Kent, left the Armouries at eight o'clock Every company was well filled and both bands were in attendance. About two hundred and fifty men were on parade. The streets all along the route of march were lined with people, and when the regiment arrived at the cricket field the crowd was very great, clearly showing that the rifle boys are still the pride of the city.

At the field, the regiment was put through its facings by the officer commanding, and did its work well. Sergt.-Instructor Price was present and handled the regiment for a short time. Both bands are as strong this year as ever before. The music furnished by the brass band, under Bandmaster Walker, is even better than before, and the band deserves credit for the progress it has made. The bugle band, under Sergt. Simpson, was out in full strength, and furnished fine marching music.

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**SECOND SECTION** (17 Parties competing)

FIRST PRIZE, THE LEWISHAM BORO' BAND QUARTETTE, playing upon the "**HAWKES**" Instruments.

**CORK BAND CONTEST, February 1st, 1908**

FIRST PRIZE, BLACKPOOL NATIONAL BAND, Cork. "**HAWKES**" **Set**
SECOND PRIZE, WORKINGMEN'S BAND, Cork.
THIRD PRIZE, BUTTER EXCHANGE BAND, Cork.
FOURTH PRIZE, GREENMOUNT INDUSTRIAL BAND, Cork.

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**SOUTH WALES BAND CONTEST, Pontypridd, February 22nd, 1908**

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TORONTO, June 25, 1908.

AS USUAL at this time of year, the retail trade is quiet, though the calls to warehouse pianos for the summer months has been more general than ever. On the other hand the wholesale trade has steadily maintained the higher average of the last two months, and more factories are working full time. Payments are well reported, and prospects are generally considered as decidedly hopeful.

The Heintzman Company is keeping busy. Mr. George Heintzman says that 1907 was the banner year in the existence of the house, and the first half of 1908 will quite equal the corresponding period of last year. Mr. Heintzman considers prospects first-class as giving every existence of an excellent fall trade.

Frank Stanley reports trade with his firm as seasonably good.

Mr. Thomas Claxton finds the retail trade a little quiet this month, but reports business so far this year as having been exceedingly good with him. Payments have been satisfactory, country orders liberal, and the demand for band instruments especially active.

Manager George P. Sharkey says business is steadily improving with the Bell Piano and Organ Company. The company's factory at Guelph is keeping busy.

Messrs. Whaley and Royce are doing a steady average line of trade. There is nothing spectacular about it just at present. They have great confidence in the future of the business.

The Autonola, the playerpiano made by the Bell Piano Company, is a popular instrument, judging by the number that are being sold to prominent people from coast to coast. The Bell Company was the first concern in Canada to place on the market the playerpiano and claim that the Autonola is not only the best on the market but that it is the easiest pedaling instrument in existence.

There is already a demand from Muskoka and other summer resort residents for the little folding Bell organ that can be carried in one hand after it has been folded up like a valise. These organs are handy, as they are easily carried from point to point. They are a great aid in missionary work, and they are especially adapted to boats and small launches.

Messrs. Mason & Risch report business as fair, with no special features. This firm is receiving good orders just now from British Columbia and the Maritime Provinces. Locally trade is quiet, but payments are about a seasonable average.

Mr. Fred. Killer says the Gerhard-Heintzman Company is keeping up with the procession. Said Mr. Killer:—"While business of course might be better we are doing no worrying. The bad weather has checked trade to a slight extent, but orders are beginning to come in for the fall trade, and payments are, all things considered, about an average."

Mr. Robert Blackburn said business with the house of Nordheimer was going along steadily. Last month had shown considerable improvement but Mr. Blackburn considered it too early to say how May would turn out.

Business with the R. S. Williams house is well maintained and while not quite so rapid as usual is in an all round satisfactory condition. General Manager Henry Stanton gave me some valuable information as to the condition of the music trade throughout Canada. Mr. Harry Claxton, manager of the sales department, reported no striking enquiry at present for any special line of goods, said he was kept pretty well occupied filling general orders from all parts of the country. Considering the backward spring, Mr. Claxton considers he is doing a fair amount of trade. Payments, for this time of the year, are fair.

Manager John Wesley, of the Mendelssohn Piano Company, says that while his company do not claim to be doing all the business, he thinks they are getting a fair share of whatever is going.

Mr. J. L. Gamble, the Bell Company's Brandon representative, was a recent visitor to the Bell Company's head office in Guelph. He also spent some time at the Toronto warerooms. Mr. Gamble reports business in Brandon as being exceedingly good. He says Bell pianos have achieved a great popularity in Brandon and surrounding districts. The Bell Company report a steady demand for Bell pianos fitted with the new metal sustaining frame, for which they are owners of the patent. The sustaining frame is a back made entirely of iron, which entirely displaces the old style wooden posts hitherto used in the construction of the back.

PERSONAL.

Mr. Gerhard Heintzman, who has been for some weeks in Germany on account of poor health, writes to say that the change and the rest have done him a great deal of good, and he hopes to be back in Toronto some time during August in tip-top form.

Mr. M. W. Glendon is retiring from the retail business at 286 Yonge Street, and will in future turn his entire attention to the wholesale trade.

The interests in Canada of the Foster-Armstrong Company, hitherto in the care of Mr. M. W. Glendon

will now be in charge of the H. W. Burnett Company, of 276 Yonge Street.

Mr. and Mrs. Ellwood Moore have returned to Winnipeg.

Mr. R. S. Williams is in Holland.

Mr. Samuel Nordheimer attended the conference of the Piano Dealers and Manufacturers in New York City.

Mr. John Wesley, manager of the Mendelssohn Piano & Organ Company, has returned to the city.

Mr. Barthelmes is home again, after a brief visit to New York.

Mr. Henry is in England.

H. H. WILTSHIRE.

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A CHARMING little book—letters to a Fair Unknown—has just been published by Mr. Elkin Matthews, London, Eng. ("Memories and Music:" 3s. 6d.). Memories by a competent writer and a keen observer of notable operatic and other performances at home and abroad. Listen: "In the late summer, when people for lack of better occupation flood the newspapers with counsels of perfection, there are always a few shreds of silly season correspondence devoted to music matters. Amateurs write to demand opera in London all the year round; they might just as well demand oranges and lemons from the trees planted in the London squares. Operatic art, like morality, is isothermal. All those bad "early Victorian times—times that had a tendency to relegate all the morality of life to Sunday and a desire to create a day that should be as ugly and as depressing as the horsehair furniture and the antimacassars—are now left behind and the improvement in common sense has spread to the nation's music. There are hundreds of amateurs who can play Beethoven quite tolerably and who can sing songs by Schumann and by Schubert. Their parents were accustomed to play 'The Blue Bells of Scotland' or 'The British Army Quadrilles' and to sing songs that are terribly maudlin."

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KATHARINE GOODSON, the English pianist, has the distinction of having played with more symphony orchestras this past season than any other pianist visiting America. Miss Goodson, who is now in England, will return to America late in December, starting her tour on the Pacific Coast, under the direction of Loudon Charlton.

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AS THE last novelty of the current season the Berlin Royal Opera will produce Von Reznicek's 'Donna Diana" during the early part of May.

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"THERE was once a pianist," says Leonard Liebling, "who said pleasant things about his colleagues. He was joking."

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VOL. III.—No. 4. AUGUST, 1908. PRICE, 10c. PER COPY. ANNUAL SUBSCRIPTION, $1.00.

## MISS KATHLEEN PARLOW.

WE have much pleasure in presenting our readers with a portrait of Miss Parlow, the talented young Canadian violinist who is making such a mark in Europe. Our readers will remember that our London correspondent in one of his recent communications gave some interesting details of her past career, and of the Guarnerius violin of which she is the fortunate possessor. Miss Parlow, who has been in London for a few months, has left to play at several continental watering-places, and after a short holiday in Germany she will start in September on a European tour of about sixty concerts, which will last well into the new year. Within the next two years she hopes to come to Canada on a concert tour, and we need hardly say that she will receive the warmest of welcomes.

---

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## HERE AND THERE.

THE death of Nikolas A. Rimsky-Korsakoff, on June 21st, robbed Russia of one of her most distinguished composers. He was a man who exerted a strong influence upon the musical activity of his native land as a composer, teacher and general authority on matters pertaining to the art. Among his pupils are many of the most distinguished Russian composers of the younger generation, for he was professor of composition and orchestration at the St. Petersburg Conservatory from 1871. He was born in May, 1844, and was originally intended for a naval career. For a time he studied music with Balakireff, but claimed to be practically self-taught. His activity as a composer extended into all branches. He wielded a decided influence in opera, creating some half-dozen works of this nature, and influencing his Russian contemporaries in the establishment of a native opera. His long life of activity won him an enviable place in the affections of his countrymen, and he will long be remembered as one of the most prominent figures in the history of Russian music.

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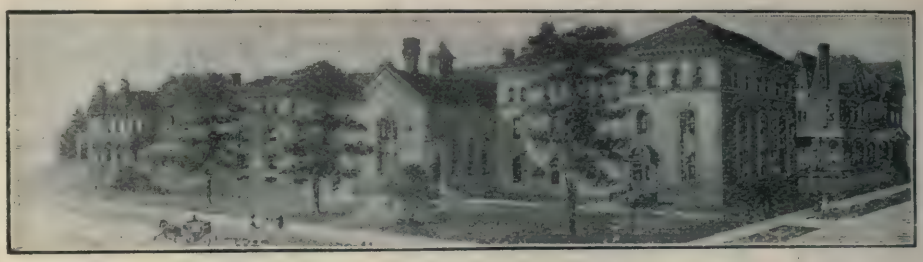
Opera continues to gain a firmer hold in America. So far New York has been the only city with a permanent opera. For two seasons it has had two splendid organizations, and now Philadelphia and Boston have entered the ranks. Hammerstein has



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commenced his building in the former city and will have a permanent organization of equal merit to the Manhattan in New York. Boston will also have its opera house under the management of Henry Russell, where it is proposed to draw largely from the vocal students of the New England Conservatory of Music, a highly praiseworthy scheme which should prove beneficial to American talent, which has heretofore been forced to gain recognition abroad before achieving success at home. Undoubtedly each season sees rapid progress in musical art in America, and no consummation is more devoutly to be wished than that the American musician should be the first to profit by the improvement.

---

In England they have been experimenting with music in a lunatic asylum, and it is said that under the influence of the art that hath charms to soothe the savage breast, the patients have been greatly benefited. The means employed was a brass band. We are not informed as to the quality of the band, but as good brass bands are rather at a premium, we are led to conclude it was of the average variety, and every one knows what that means. The question naturally presents itself, what might not be achieved in lunacy with a little real music?

---

I know a teacher of singing in New York who is rapidly forging to the front through the quality of the work he is doing. This man intends to devote a portion of his time eventually to lecturing on the voice, and he hopes to "knock some of the fake out of the business," to use his own expression, by showing the people that the voice is not a thing enveloped in endless mystery, as some teacher would have them believe. The more intricate the art of singing is made, the more complicated the contortions in which the student ties himself, the more horrible the noises emitted from his martyred throat, the more wonderful some people think it; and a teacher who follows this course is likely to have his devotees, and Mrs. Binks will decide that daughter Effie must go to him to have her voice "cultured" (or is it agricultured?) because he has such a wonderful "method." It is devoutely to be wished that Mrs. Binks and others of the same ilk will attend the lectures of the aforementioned New York teacher.

---

The workings of just such a wonderful method were recently ventilated in a London law court. Dr. Cumming, the principal of the Guildhall School of Music was sued for libel by a teacher named Horspool, who claimed that Dr. Cummings had injured his business by referring in a lecture to his advertisements as "impudent quackery." During the course of the trial Mr. Franklin Clive, a voice specialist, was called, and the London "Musical Herald" says, among other things: "Even the throat specialist whom the plaintiff quoted as a supporter, but did not call, turned out to be in opposition to him. The two main points of the method were the imitation of a baby cry and the protrusion of the lower jaw. Mr. Franklin Clive did not think a baby cry was effortless; he had a baby which went red in the face with crying, and if it was not stopped it would go black. Dr. Cummings said that the only singing animal he knew that protruded the lower jaw was the donkey, and he did it because he was an ass." It is to be hoped that Mr. Horspool's business will be very seriously injured. He lost the case.

---

The astonishing part of the affair is not that Horspools exist, for as long as there is a demand for them the supply will be forthcoming, but it is indeed a wondrous thing that many so-called sensible people can believe so much of the ridiculous nonsense that is preached in the name of musical

art, and especially in vocal art. If some architect were suddenly to arise and tell us that the only real way to build a house is to commence at the roof and work down to the foundation he would be laughed at, and probably would eventually find himself an inmate of an asylum for the insane (perchance without the advantage of a brass band to assist him in regaining his lost reason). The thing to be desired and sought after is a common sense way of teaching the art supported by a common-sense way of looking at it in all its phases on the part of the public. We need a few men to help knock some of the nonsense out of the business, —in other words we need more men and women to teach people to think when dealing with music, just as they think when they buy their groceries or add up their accounts.

---

Oscar Beringer, the piano teacher of London, has recently written a volume "Fifty Years' Experience in Pianoforte Playing and Teaching," in which he tells many interesting anecdotes of the many famous musicians he met during his career. There is one pathetic reminiscence of Robert Franz, the great lieder writer, which is of interest to admirers of the distinguished composer. "I stayed with him several times in Halle," says Beringer, "where he was conductor of the Symphony concerts; and he played me many of his songs, a great many of them still in manuscript. I shall never forget the shock I received one day when I asked him why he left out the lower octaves in a piece he was playing. He told me that he was entirely deaf to the lower and higher notes of the piano, and that his hearing was gradually and progressively narrowing, until it would finally cease at the middle C. This most unfortunately proved to be the case, and he eventually became stone deaf."

SYDNEY DALTON.

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## AT THE CAPITAL.

OTTAWA, July 20.

PLANS are already shaping themselves for a busy coming musical season. The announcement has been made that Emil Sauer the famous German pianist will be heard in Ottawa on the 27th of October. An effort also is being made to ensure the appearance of Mme. Schumann Heink, early in September. The date is unfavourable, but as she sails for the Old Country early in October, to be gone a year, there is no alternative. A concert by the Pittsburg Orchestra is also one of the musical possibilities. It is very popular here, and sure of an enthusiastic reception.

Mr. C. C. Hampshire, for the past five years organist of Grace Church and Mr. C. R. Carter, organist of St. Albans Church, have resigned, leaving vacant the position of organist in two of our churches both possessing good organs.

Mr. Amede Tremblay, organist of the Basilica, has been asked to open with an organ recital, a new organ recently placed in St. Bridget's Church, Montreal. Mr. Tremblay's ability as an organist is as popular abroad as at home, judging by the number of recitals he gives.

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Ottawa will shortly become possessed of another new church organ, the congregation of St. Matthew's Church, having decided to purchase one, costing in the neighborhood of $3,000, from Cassavant Bros. of St. Hyacinthe, Que. Andrew Carnegie has generously come to the rescue and has promised a donation of $1,250, provided a similar sum is subscribed by the congregation and the organ installed free of debt. In their ability to raise the required amount there need be no anxiety, as within a very few years the energetic rector, Rev. W. H. Loucks, encouraged by a thoroughly united and industrious congregation, have twice enlarged the church which bids fair to be one of the largest in the city. The organist of St. Matthew's Church is Mr. F. Shutt, who has always been a prominent figure in musical circles. As organist of St. Barnabas Church he was most successful and not only gave his services free, but also presented


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the church with an excellent two manual pipe organ. Since becoming organist of St. Matthew's a very marked improvement in the music is noticeable, and with a new organ doubtless further improvement will result.

An effort will be made at the beginning of the musical season to resuscitate the at present dormant Church of England Choir Guild. With the meeting of the General Synod here during the latter part of September it is more than ever necessary to bring the choirs of the different churches together and unite in the Synod service which the presence of the primate and the other Canadian bishops should be made as ornate and impressive as possible.

Mr. Guy Maingy (Mr. Sopra) who has been spending his holidays here and coaching a few vocal pupils left for New York on the 13th inst. to accept a very favorable engagement under Daniel Froham. He may return in September to take charge of the vocal department of the Canadian Conservatory of Music here, which has been offered to him. A pupil of Mr. Maingay's has been distinguishing herself in musical circles of London, England (Maria Ricardi). Miss Lillian Gibbs, a daughter of Mr. Charles T. Gibbs, of the Senate, has for the past two years been studying in London under Dr. Lierbammer, who pronounces her voice a lyric soprano of beautiful quality, and much promise. Singing recently in Æolian Hall, London, Eng., she was accorded a treble recall after each number, appearing with Leo Loesy, a pupil of Wilhelmj.

Dr. C. A. E. Harriss has returned to Ottawa after conducting the Empire Concert in London, Eng., on the 24th May, which was successful in every sense of the word. Dr. Harriss is busy now arranging for the visit of the famous Sheffield Choir, in November next. Recently he interviewed the City Council who promised a civic luncheon and other suitable entertainments for the distinguished musical visitors.

Ottawa stands in need of two good organists. The positions of organist in Grace and St. Alban's Church in this city are both vacant.

L.W.H.

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Musico—I used to accompany Jenny Lind.

Practico (Who has heard the story 500 times)—I'm sorry you didn't accompany her to where she is now.

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Eugen d'Albert, the pianist-composer, is talking of a visit to America next season in connection with the production of his "Tiefland" at the Metropolitan Opera. If d'Albert comes it is understood he will not play publicly as a pianist.


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### SINS AGAINST HARMONY.

Among the number of recent musical compositions that have come before the public, three at least that have emanated from Toronto will not bring great renown to the writers. In a musical centre such as this, it would surely be no difficult matter to get a musical and true friend to revise their efforts before rushing into print. Where ignorance is bliss, of course, 'tis folly to be wise, and our would-be composers may stilll be wearing their self-complacent smile, but should they possess candid friends who have taken the trouble to analyse these effusions and who have gently reminded the perpetrators of these atrocities of certain rules against consecutive fourths, fifths, octaves, unprepared discords, omission of thirds, wrong progressions, etc., methinks our erstwhile composers will by this time have a less exalted idea of their ability to produce that which charms the savage breast. There are more requisites than an ability to compose a good melody. At least a fair acquaintance with harmony is very desirable, coupled with a knowledge that every teacher of music is not necessarily a composer.

Siegmund.

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### THE ENCORE NUISANCE.

THE Daily Telegraph says: It is too much to hope, of course, that constant diatribes against the abuse in question leads eventually to its total extinction. There are too many concert goers, apparently, who like to hear each song twice over—like that of Browning's "wise thrush." Moreover, as long as human nature remains what it is, there will always be artists only too willing to respond to the compliment implied by a demand for an encore. But a greater nuisance, if that is possible, than the people who applaud too persistently at the end of a concert item, are those who break in with ill timed tributes before it is finished. An example of this occurred only the other day during a performance of Grieg's pianoforte sonata, the victim being Mr. Sobrino, who thus found himself interrupted during a pause in the middle of a movement. Nine times out of ten, in our experience, the full effect of Weber's "Invitation a la Valse" is spoilt in like fashion by premature applause, and it would be easy to quote other instances. One of these days, perhaps, some system will have to be adopted of conveying to audiences (for the benefit of ignoramuses) a hint that a piece has drawn to its conclusion. Would M. de Pachmann, one wonders, like to set the fashion by holding up a little flag at the end of each piece played by him—or by blowing a whistle, say, as an alternative?

---

SIR EDWARD ELGAR is now engaged on his first symphony.


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DE PACHMANN, who was spending his vacation in the romantic solitudes of the Catskill mountains of Rip van Winkle fame, hears Chopin's divine Impromptu cruelly mishandled on a piano. Dropping his ears but lifting his eyes to the criminal's house, he sees a modest little sign: "Piano Teacher; fifty cents a lesson; beginners, one half." A noble impulse compels him to ring the bell. The teacher herself opens the door and instantly recognizing the master (everybody knows him for miles round) blushes and stammers, "Oh, you must have heard my bad playing!"—"I have," responds the master, "and I come to help you play better." He remained for about an hour and the young teacher cannot find words for her gratitude. Three days later, in passing the same house, De Pachmann finds a decided improvement: not, however, with his ears, but with his eyes. For he sees a flaming new sign, double the size of the old one: "Miss ——, pupil of De Pachmann; one dollar a lesson; advanced pupils only." "*Carpe diem*," mutters Vladimir, wiping a tear of laughter and of pity combined from his eye; "that girl must have read Horatius!"

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ORGANISTS are apt to get old because they live regular lives and are frugal and decidedly conservative in their daily menu. This is due to the fact that their salaries are so small. In England, the organist, as organist, does not earn £50 a year. In France the income as an organist of a musician is not as much, about 500 francs a year. These men sustain themselves by giving lessons; otherwise, they would be compelled to resign as organists and seek another livelihood. In America the salaries of church organists, outside of about fifty prominent positions, do not average $300 a year. It is a sad commentary on our demand for religious music.

---

Mr. Joseph O'Mara has left England for the United States, where he will remain for five years.

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### MID-DAY

Leave 11 a.m.—Families, children and nurses may spend the hot hours of the day on the lake, returning by the same boat, arriving Toronto 4.45 p.m.; or change to later boats, arriving home 8.30 p.m., or 10.15 p.m.

### AFTERNOON

Leave 2 p.m.—The afternoon holiday for all. Two hours at Niagara-on-Lake, one hour at Lewiston or Queenston—Returning to Toronto at 8.30, or changing to late boat, arriving 10.15 p.m., add two hours.

### BUSY MEN

Leave 3.45 p.m., after bank hours.—Either change boats and join the families at Niagara-on-Lake, returning to Toronto at 8.30; or by remaining on same steamer, return at 10.15 p.m.

Leave 5.15 p.m., after office closing.—Change at Niagara-on-Lake to late boat, returning to Toronto at 10.15 p.m. All evening on the lake.

# OPERA & DRAMA

## DEBUSSY'S PELLÉAS AND MELISANDE.

(From the Revue de Paris)

"A MUSICIAN has set to music a prose drama which its author wrote without thinking of the conventionalities of the lyric stage. Moreover this prose has no rhythm, the sentences are not phrased, nor the word-accent distributed, so as to serve as a musical text. The dialogue is made up of brief, almost disjointed phrases, as if with a direct idea of antagonizing the melodic possibilities of the text. The lyric element is not sustained for any length of time, and even the monologues are interrupted in their continuity. From the first scene to the last there is an incessant recitative—rather an ineffectual tool with which to draw character and vivify a drama. The orchestra does not proclaim themes to characterize the personages of the drama; it follows the action on the stage with a constant, almost kaleidoscopic change. The woof of the Wagnerian orchestra has been unravelled, the illusion is dispelled. There are no elaborately developed preludes, no definite leading motives."

If any one has thus described Debussy's Pelléas and Melisande before his first performance, it is doubtful whether any one, even among the most devoted admirers of this unusual composer, would have dared to predict success for a work so apparently in contradiction to the laws of musical æsthetics. To-day, critics and musicians alike insist that Debussy is off the track, and show beyond the possibility of refutation that he must be with such a system. Invariably they are only attempting to discover principles to explain the annoyance that genuinely new music causes them; or, rather, it is only fair to assume that they have more intelligence than sensibility, and attach more importance to ideas than to receptivity. On the other hand, there are many who are so carried away by the charm both of drama and music that there is no course left for them but to confess that "musical æsthetics" are a delusion and a snare; they are only too ready to recant their theories of yesterday in the presence of their artistic experience of to-day.

There is no way around it; the theorists seem to be always in the wrong. Poetry, sculpture, and painting have never produced anything great without contradicting flatly their positive assertions. Of all the arts, music has oftenest played its theoretical counsellors false. Those who have special qualifications to be considered connoisseurs and interpreters are the most readily beguiled. The history of the opera and the lyric drama is simply a succession of bitter quarrels and inconsequent disputes, in the midst of which various masterpieces appear on the scene most inopportunely, created on principles at a variance with each other. Armide fully justifies Gluck when he declares that "the chief function of dramatic music is to reinforce the text so as to emphasize the expression of sentiment and the interest of the stage situations." Mozart's belief was diametrically the opposite—that "the text in an opera should be the obedient daughter of the music, which should rule like a sovereign;" an excellent theory, since we owe to it an opera like Don Juan. Finally, Wagner conceived the idea that the lyric drama should be a synthesis of all the arts, a fusion between poem, song and orchestra; Parsifal and others of his masterpieces attest the value of his artistic attitude. As a matter of fact, an artist's theories are only a confession of his particular point of view. They are valuable for the complete comprehension of his works, and indispensable for a sympathetic appreciation of them. But let us acknowledge frankly that the theoretical doctrines, when they have produced the masterpieces in question, are henceforth useless and unproductive. Principle is, of course,

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admirable, but it is both naive and dangerous to attempt to reduce inspiration to a code of laws. It is decidedly counting artistic chickens before they are hatched. Even if a work has not the same theoretical basis as some other, that does not insure its lack of beauty, neither does it infer that it is unsound artistically. In judging a work of art something must be left to instinctive sensibility, which, after all, is unprejudiced.

If you listen thus to Pelléas and Melisande in absolute simplicity, without preconceived notions of æsthetics or questions as to the artistic rectitude of Debussy's "system" it is hardly possible to resist the positive attraction either of the music or the drama. "A dust-storm of notes," say the musicians; "stammering phantoms," say the dramatic authors. Let them say what they will. Through this "dust-storm" are, nevertheless, clearly outlined pictures of exquisite delicacy and poignant artistic truth. And these apparently vague "phantoms" seem more vivid, more living than many a stage character delineated with realistic precision by our best librettist.

With the opening of the first act, the individuality of the poet-musician of "L'Après-midi d'un faune" and the Nocturnes is unmistakable. There is the same subtle and evanescent grace, the charm of style at once intimate yet diversely expressive, a marvellous finesse with which he colors his original harmonies so as to reproduce the most elusive and poetic atmosphere, and the inimitable art with which he depicts every light and shade, the dying twilights and the brilliancy of noon. The orchestra seems to envelop the stage with a transparent and iridescent cloud of sound. When the curtain rises the orchestra increases a hundredfold the beauty of the scenic display; it gives animation, and, as if by witchcraft, it seems to add the murmurs of nature, the perfumes of flowers, and the play of light. While the curtain is down the orchestra continues between the scenes; it is gentle, flowing, almost hesitating, as if in a dream. It seems as if delicate mists were passing across the stage, mists that were slowly moving and lit by a pale and distant star. It is not surprising to find these qualities in Debussy; he is, indeed, the poet, the painter, and the musician who was needed to translate into music the dull melancholy of a stormy night settling down upon an ocean where the lighthouses are faintly gleaming; the mysterious shadows of a grotto and the agitation of the surf in the moonlight, the ecstasy of a summer day and the perfumes of a flower garden scenting the ocean breeze, and all the subtle scenic effects that the poet imagined in his tragedy. Debussy has reproduced these scenes with a master hand, in a few rapid and exact strokes, without mannerisms, and with a simplicity that he has not always shown in his orchestral scores.

Moreover, as the dramatic action becomes more tragically intense, we suddenly discover that this picturesque composer, who has such a faculty for transmuting color into sound, possesses also the secret of expressing the drama of human passions. His music does not merely run parallel to Maeterlinck's tale—it is interwoven with it. Besides, it is associated with the stage action in so adroit a manner that fragments could hardly be performed without the illusion of the scenic effect; moreover, in the concert hall it would seem unintelligible and wearisome. The music is closely connected with the principal characters; it illumines their faces, it follows their movements, it conforms to the rhythm of their speech, it casts searching rays of light to the depths of their gloomy consciences, it is at once their soul and their life.

The story of Pelléas and Mélisande is almost infantile in its simplicity. Golaud, the grandson of Arkel, the king of Allemande, finds the little princess Mélisande weeping near a stream. Although his hair is grey on his temples, he marries Mélisande and takes her to his chateau at Arkel. But Pelléas is younger and handsomer than his brother Golaud. Then begins the eternal tragedy: Pelléas in his anguish comes to the decision that he must go, and yet cannot; the naïve coquetry of Mélisande, the

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growing suspicion of Golaud, and finally the murder of the lovers. These characters almost seem unreal beings of whom we know nothing. At first sight their faces seem lacking in mobility, their gestures infrequent and without variety; even the quality of their voices is monotonous; involuntarily one seeks the threads which move these marionettes; it almost seems as if the voice of the poet, barely disguised, could be heard behind the scenes. But a moment later this impression is lost; the lines have so much beauty, such depth of sentiment—to be comprehensive, there is so much actual humanity in this drama.

Such is this poem in prose which Debussy has translated into music with miraculous fidelity, respecting every word and every intention of the dramatist. (It is, however, true that Debussy has made cuts here and there, but without sacrificing artistic effect). It is doubtful if a composer has ever followed so scrupulously both word and thought of the poet. It seems impossible that the words and notes are not the product of the same brain. In addition, the accents are so true, and the intonations are so unforced, that not a syllable escapes the listener. The orchestra never overpowers the voices; the dialogue has never been heard with such precision in any lyrical drama, even in Wagner's dramas, where occasionally a great wave of sound will roll up from the depths of the orchestra and submerge the stage.

This admirable declamation, so rigorously adapted to Maeterlinck's prose, has called forth the eternal criticism, "Where is the melody? What is music without melody?" If we could but succeed in getting a genuine definition of melody! There has not been a composer for two centuries who has not been accused of having made away with melody. The adherents of Lully reproached Rameau on this score; the champions of Piccini made a similar charge against Gluck; the friends of Grety were bitter against Mozart for a similar reason; the admirers of Bellini had a like quarrel against Berlioz; the same question divided the parties of Halévy and Gounod, Adam and Bizet, Meyerbeer and Wagner, and Wagner and Debussy. Without flippancy it may be asserted that within a few years the upholders of Debussy will be abusing some new composer! But considering how long ago it was that poor, innocent melody was done to death, how does it happen that there should still be somebody to evoke its memory and mourn its passing? Possibly there is no such thing as melody in itself, and when a critic declares that a composer "has no melody," he simply means, "I do not like his music." Of course, I grant (if there is still an amateur whom this concession would gratify) that L'Africaine is a surfeit of melody. But there are melodies also in Gradual, by Gregory the Great, and in a volume of songs by Schumann! Perhaps the wisest course is to term "melody" all form of music which charms us, which touches us or transports us, and which (in the case of a lyric drama) gives a higher and more intense life to the creations of a poet. This is at best a vague and

CLAUDE DEBUSSY

uncertain definition, but it seems to be the only one admissible without compelling an unnecessarily rigorous system of æsthetics to give up voluntarily the larger part of those joys which the immense treasure store of music can give us.

You may call the notes which Mélisande, Arkel, Golaud and Pelléas sing "lyric declamation," "dramatic recitative," or even "psalmody," as you wish. Has not this undefinable song enhanced the pathos of their parts and their beauty of expression? That is just it; for ten years this fine drama of Maeterlinck's has been in existence—it was performed in 1893 on the stage in Paris.

Nevertheless, without Debussy's music would it have been possible to divine all the subtleties of tenderness and tragedy which were hidden there? Without it would Golaud's jealous fury, Arkel's melancholy serenity, or the mute and fragile grace of poor little Mélisande have been so completely affecting?

The "professionals" must also be answered who declare that Debussy's harmonies are "incorrect" and his declamation "false." To be sure, we, the outsiders, cannot say whether the declamation of Pelléas and Mélisande sins against the rules or not, but we feel that this supple and elastic music is marvellously fitted to express the elusiveness of shades of emotion and passion. After all it is not blasphemy to dream of an art in which the delirium of love is not always accompanied by a military march, a moment of reflection by a berceuse, and where birds do not invariably fly away to a ballet air. It is impossible to enter into technical details about Debussy's system of harmony, but one thing is apparent—that in listening to his music the ear is never shocked by anything harsh; if his chords resolve irregularly, they are never ugly; from the

beginning to the end the orchestra delights the imagination by its novelty of color, its unusual quality of tone, and its sonority without noise.

Pelléas and Mélisande has one singular virtue (especially considering that it is the first dramatic work of its composer)—it has extraordinary unity. It is written wholly in the same style. The declamation preserves the same simplicity and sincerity, in spite of change in situation or person. Orchestral rhythms and harmonies are developed with continuous fertility of resource. There is not one inequality. If, on looking back, we prefer one scene to another, it is because in Maeterlinck's drama this scene offers richer material or more variety of treatment. Debussy, having once adopted a system, remains scrupulously faithful to it. It is a long time since any composer has carried through an enterprise in so uniformly successful a manner. It is indeed unusual for an artist to follow a system without visible effort, or without faltering; or else the preconceived idea gives the work a breathlessor forced quality or the will yields feebly to imitate well-known masters, or the musical fashion becomes stronger than the adopted style. Pelléas and Mélisande remains throughout charmingly spontaneous, its inspiration is always happy, its vitality forceful. In addition the originality is consistent, the reminiscences are rare and fleeting. There are no traces of pedantry, nothing is conceded to the conventions of tradition. Seen in the light of a deep-seated intelligence, tested by an upright, artistic conscience, this system has given this drama entire continuity of style and that supreme virtue, unity.

Finally Pelléas and Mélisande has another virtue, which is novel and unexpected after the romantic nineteenth century,—the quality of sobriety. If Debussy is not a classic composer, in the sense which this word is used in conservatories, he has, none the less, the essence of a classic taste—a concise art without undue emphasis or verbosity. His music is short and to the point; it is abbreviated in a way that can be at once subtle and possible; it shuns insistence and clings to reserve; it does not linger over description (descriptivity is a romantic malady which has poisoned literature, and affected music even more seriously). Debussy's music is content to suggest in a few measures or even in a few chords; it does not bewilder the listener with interminable paroxysms of emotion; its passion is profound and concentrated; the climaxes are rapid and tragic. This music can be terrifyingly vehement without having recourse to shrieks, it is extremely touching, and moves the listener to tears with the trickery of playing on false sensibilities. I acknowledge that these exquisite qualities and dramatic situations of the drama were expressive before when Maeterlinck brought it out, but it is difficult to overestimate the artistic value of the subtle accentuation of these qualities, the intangible yet thoroughly poetic commentary which Debussy has given us in his music to Pelléas and Mélisande.

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Dr. Vogt and Mrs. Vogt are spending the remainder of the summer at Lake of Bays, Muskoka.

## CONCERT GIVING IN LONDON.

THE following information is taken from a lecture by James E. Mathew, delivered to members of the Musical Association at Messrs. Broadwood's, London, Eng.: "In the Madrigalian period, though there was domestic music, no idea of public performances seemed to have suggested itself. The professional musicians were members of cathedral choirs or of families who had the means and leisure to follow the pursuit of music. After the Restoration, the re-organization of cathedral choirs was attended with difficulty owing to the lack of boys with adquate training. Among the earliest concerts were those held in a large room in Whitefriars Street, and in a tavern in Fleet Street where shopkeepers and their foremen listened to good music while enjoying their ale and tobacco, somewhat in the way of the modern smoking concert. Afterwards the masters of music took the matter into their own hands and gave performances at York House, Villiers Street, while in 1776 half a dozen well-known noblemen and gentlemen of position started the Concerts of Antient Music, which were as exclusive as the balls at Almacks. These concerts were at one time given in the Tottenham Rooms, on the site of the old Prince of Wales' and of the present Scala Theatre. In 1795 they were removed to the King's Theatre in the Haymarket, and afterwards to the Hanover Square Rooms. The average cost for singers and chorus of twelve concerts given there in 1813 was £370, without counting such items as £154 for wax candles, after allowing discount for the return of the unburnt ends. At this time persons qualified to sing in the chorus were so scarce in London that five ladies were brought up from Lancashire and maintained during the whole season among whom was Miss Deborah Travis, afterwards Mrs. William Knivett. The directors thought so highly of her that they decided to defray the cost of her education not only in music but in Italian and writing. In order to secure her entire services she was, as a measure of precaution, formally apprenticed to Prince Adolphus Frederick, Duke of Cambridge. Kitty Stevens also appeared regularly at the Antient Concerts, and among others were Grisi and the still living Clara Novello, whose first appearance was in 1833. Among those who took an active part in the directorate were the Duke of Wellington and Vernon Harcourt, Archbishop of York. The concerts had the largest number of subscribers in 1825, when they numbered 1,742, but they gradually fell to 158 in 1848, when the concerts came to an end. There was a want of catholicity about them, and mostly the works of one master, namely, Handel, were given. With the passing of the Reform Act changes were brought about in the life of the people, and the Sacred Harmonic Society was founded on a broader basis."

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Next year's Eisteddfod, which is to be held in London, was proclaimed with all the ancient ceremony in Temple Gardens on the 10th ult.

# VOCAL

## SINGING OF RECITATIVE.

THE late Sims Reeves, in his pamphlet on "The Art of Singing" gave the following hints as to singing recitative:—

There are three distinct forms of recitative—church music, including oratorio; operatic; and comic, including the "patter" of light opera. In all three forms the method of study is identical, though the resulting effects differ in various essentials. The imagination of the singer has to come into play before proper color can be given to the singing of any recitative. In addition to learning the mere notation of music, the singer must picture to himself the scene and circumstances—where these are not tangible around him, as on the stage—in which the words are sung. Take the recitative, "My arms!" in "Judas Maccabæus"; here is the picture—Judas has been resting in his tent; some one comes to inform him that the enemy is approaching; he rouses himself—bursts from his tent, all energy and enthusiasm, and tells his captains, quietly but eagerly, "Sound an alarm! Sound an alarm!" When he has done this he is supposed to have infused those about him with the same courage as he possesses himself, and he then cries aloud "My arms! Against this Gorgias will I go!' Again take the recitative, "O loss of sight," which precedes "Total Eclipse" in "Samson." It is necessary to read Milton to get an insight into the character of Samson before the singer can acquire a truly poetic sympathy with the blind Israelite and be better able to depict his woes to an audience. The possession of the imaginative faculty often helps a singer with limited vocal means to make an effect where another performer endowed with the richest voice, yet lacking that sympathetic instinct, wholly fails.

In operatic recitative the method of study is the same as for oratorio. The main difference between operatic and oratorio recitative is that the latter appeals to the faculties of the soul, while the former appeals to the emotions of the mind. Wagner is highly emotional; Handel is highly devout.

Comic recitative is comparatively easy to master; it chiefly demands glibness and volubility of utterance.

The constant practice of recitative is the best thing a singer can do to get cleanness of enunciation as well as the ability to paint a song instead of making it one dead monotone of color from beginning to end.

Finally, in regard to recitative the student must always remember that it is a sort of musical speaking sometimes declamatory, sometimes, as at the end of a passonate love phrase, the last word is spoken in ecstasy, and has relatively no musical intonation at all, but it is never the rant and tearing of a passion to tatters which so many persons believe to be recitative. On the other hand, it must never be dawdling and spiritless. In accompanied recitative—that is, where the orchestra has to play phrases while the singer is giving the recitative—intelligence will show the singer where the passages should be sung and not declaimed.

The appoggiatura in recitative differs from the ordinary appoggiatura. In recitative it is an accentuated note—not a grace note, as in the ordinary case. No other branch of the singer's art calls for greater taste and skill than this matter of the appoggiatura in recitative. A general suggestion, with an example, is here given, but the student must rely upon his own intelligence for the best way of introducing the appoggiatura so as to get these great effects which are available in even the tamest-looking of Handel's recitatives.

In a case where the same note is repeated, it is usual to make the first note an appoggiatura by raising it a tone or semitone. This raised note should lean upon the note succeeding it; that is to say, the appoggiatura should get accentuation or more strength of voice than the second note. The use of the appoggiatura does away with the monotony of the repeated notes and gives opportunity for more impassioned expression.

No appoggiatura can be made at the beginning of a piece; there must be a note preceding, from which it leads. The rules in regard to the appoggia-

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For Canada W. J. ROBSON, Royal Alexandra Theatre, Toronto

tura apply to all voices. Continual practice in the reading of recitative will familiarize the pupil with the use of the appoggiatura. At the same time, the pupil must be warned that the appoggiatura is not introduced merely for the sake of changing the note which has been written or for any airy way of showing a superiority to the composer. The recitatives of the older composers were written to keep within the laws of the grammarians, but were not intended to be sung strictly as written.

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### "MAKING" SOPRANOS AND TENORS.

Mme. Edythe Walker, who is now reappearing at Covent Garden, after a few years' absence, says the Westminster Gazette, is one of many well known singers who have changed, in the course of time, the character of their voices. "Thus, whereas she was formerly a contralto, or mezzo soprano, she now confines herself exclusively to soprano parts, and, as all who have heard her must agree, with complete success. In the same way, Jean de Reszke was originally a baritone.

A potential tenor may remain, for lack of wise training, a weak and mediocre baritone, and a healthy baritone may be built up, as in Jean de-Reszke's case, into a remarkably efficient tenor. But no training could make (if such a transformation were desired) a tenor into a bass or a soprano into a contralto; the stuff to work with simply isn't there. It is perhaps hardly accurate to speak of "changing" a voice from one class to another; the function of the teacher is rather to develop what nature has provided, and the best instructors have always known how to produce a wonderful upward development of a healthy vocal organ which will endure hard and prolonged training. There must be one of the great tests of a voice teacher—if voices came labeled and defined as to compass and character, like a flute, a clarinet, and a bassoon, the problem would be simple enough. But to decide in the case of an uncertain, undeveloped voice, what can be made out of it must call for real divination, and so great is the risk of a mistake that it must be a relief to a conscientious teacher to come upon a voice which unmistakably declares its character from the beginning—a true contralto, a heavy bass, a high soprano that goes to the top with natural ease. It is the ambiguous cases that perplex, and it may be added that there are too many nondescript voices which might have had double value with wise teaching to bring out their full capabilities. Jean de Reszke would have been a great artist if he had remained a baritone, but he would never have ranked so high in his profession.

### VOICES RUINED IN GERMANY.

Mr. Lissant Beardmore, the Toronto tenor, who is at present in Europe and has been studying German song under the direction of Lilli Lehmann, writes among other things as follows:—

After many lengthy conversations with prominent opera and concert singers as well as critics, I come to the conclusion that the percentage of voices ruined through bad teaching is far greater here in Berlin than in Toronto. Where one hears of one singer who has amounted to any thing in the professional line one hears of scores of voices being ruined, and what is still more curious to note those teachers who have the greatest names as competent authorities, have ruined the most voices. This is the rule; of course there are exceptions, but they

LILLI LEHMANN, HER SISTER MARIE AND A FRIEND

are so very obscure that for a young singer with but little experience to come here to Berlin would in my estimation be an exceedingly hazardous move. As you know, I have been under the personal supervision of Lilli Lehmann (of whom I enclose you some snapshots) and therefore can not go far wrong. Lilli Lehmann still sings in grand opera, and on the 2nd of July she will appear in Don Juan at the Royal Opera for the last time in Berlin.this season. She will also appear in the Mozart fest spiel at Karlshad on the 4, 6 and 8th of July. I leave here on the 15th of July for Milan, Italy, where I intend spending the remainder of the summer. I have been coach-

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ing quite a number of German lieder with Lilli Lehmann, and trust that my return concert in the fall will be of interest to Toronto musicians.

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**WHAT THE HABITANTS HAVE GIVEN CANADA.**

ONE thing the French-Canadian race has given to the country is a folk song which Canadian composers may some day use to help establish that coveted achievement of all civilized nations, a national music. There can be no dispute about French-Canadian folk songs being indigenous. The boatmen floating down the mighty rivers of the Dominion chanted songs which have been preserved and handed down to the twentieth century. The habitants have fiddled and danced and sung their own peculiar melodies, native to the soil, to the environment, to the very life of these quaint and crude people. Already a few of these songs have been utilized. Sir Alexander Mackenzie has written a "Canadian Rhapsody" on French-Canadian folk-songs, but it is a dull, uninteresting and unsympathetic work.—Sydney C. Dalton in the New Music Review.

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MILKA TERNINA, the renowned Wagnerian soprano, who is now living in Vienna, is devoting her time and energies to nursing the aunt who was so constant in her devotion to her during her illness, and who is now hopelessly ill.

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PAULINE DONALDA, the Canadian soprano, who was at the Manhattan last year, reappeared in London at the last Chappell ballad concert of the season. Charles W. Clark, the American baritone, was on the same program.

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OUR correspondent, Mr. L. W. Howard, is fully authorized to collect for subscriptions and advertisements in Ottawa and its district. Mr. R. N. Johns is similarly credited for Oshawa.

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Mr. Nicholson, who was in the first instance selected as organist of Canterbury Cathedral, has accepted an appointment at Manchester Cathedral in succession to Mr. Kendrick Pyne.

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A new air was introduced into "Rigoletto" at a recent performance in Paris, for the purpose of specially displaying Caruso's voice.

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## A REPLY TO SIEGMUND.

VIEWED from the standpoint of argument, the puerility of Siegmund's last article upon sight singing in Toronto choral societies would render a reply unnecessary were it not for the insulting tone which characterize it.

As a native born Torontonian, and one who has been actively engaged in choir work here for the past fifteen years, I wish to protest against the derogatory statements, unbacked by any substantial proof, to which Siegmund gives vent with such insolent coolness.

The internal evidence of our mysterious correspondent's communications clearly marks him as a comparatively new arrival amongst us, and if he has the ambition and the hardihood to publicly air such hastily formed opinions, he should also have the courage to append his signature to his extraordinary views.

Such statements, made with show of proof, demand at least some weight of personal experience to give value to them; and I therefore hereby challenge Siegmund to back up his views by disclosing his identity and answering the following questions:

(1) How long has Siegmund resided in Toronto?
(2) With how many choirs has he been connected officially in that time?
(3) Has he been a member of any of the choral societies in Toronto?

Following are some of the bald, unproven, detractory generalities which, to Siegmund's unsophisticated mind, pass for argument.

(a) "The fine results attained by the choral societies are the outcome of 'parrot tuition.'"

Comment: As one who has attended the rehearsals of all the Toronto organizations, I contradict this absolutely.

(b) "A large percentage of the members are quite unable to read the music they are singing."

Comment: This is mere guesswork on Siegmund's part. The sight singing tests of the various choral societies prove the charge untrue.

(c) "I know of no country with such pretensions that figures so far down the scale for sight singing."

Comment: Further guesswork. I defy Siegmund to produce statistics to prove this.

(d) "These societies, being culled from almost all the church choirs in Toronto, must contain an appalling proportion of singers who depend entirely on their ears."

Comment: The church choirs and the choral societies are by no means identical in personnel, and for two reasons, first: the standard is higher in choral societies, and many choir singers have been unable to pass the test of admittance into our best choral societies; second: vocalists usually have not time to belong to both choir and chorus, even when qualified. To my personal knowledge the facts are true and can be proven with statistics.

(e) "My own experience . . . . . and that of countless numbers of old country singers, ay! and even of Toronto choirmasters and musicians, convinces me that I did not overstep the mark."

Comment: More of Siegmund's guesswork. How can he vouch for the opinion of countless numbers of old country singers and Toronto choirmasters and musicians? Siegmund's one little, lonely, lorn authority is a disgruntled writer in the Musical Herald, who probably came out here and failed to make things go, hence his sour views—views, however, which were not intended to refer to choral societies but rather to church choirs here.

Therefore, I repeat, in conclusion, that it is up to Siegmund to come out of his shell, reveal his identity, prove his absurd contentions, or else hereafter respectfully and ignominiously hold his peace.

EDMUND HARDY.

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## UNACCOMPANIED REHEARSING.

THE advisability of conducting choir rehearsals with as little instrumental accompaniment as possible has been frequently commented upon, but some points of the subject will bear repetition.

1. The conductor's attention is not divided and errors are the more easily located. Time is saved and finer results obtained.

2. Purer quality of tone and better blending of voices are secured. The strain due to the desire to be heard above the accompaniment is avoided. The conscious imitation of the harsh tone of the reed organs may account for the strident character of the work of some of our smaller choirs.

3. The members of the chorus gain confidence and are not so easily affected by the absence of a leading voice or unexpected change of organist.

4. Each section learns to listen for the other parts, resulting in a much keener enjoyment of the work in hand.

5. The conductor is free to go to a distant part of the church and judge of the work from the congregation's point of observation—not a bad thing to do occasionally.

W. J. MCNALLY.

July 16th, '08.

---

Dr. Palmer, organist of Ludlow Parish Church, has been appointed organist of Canterbury Cathedral.

EDMUND HARDY, Mus. Bac.
TEACHER OF PIANO PLAYING
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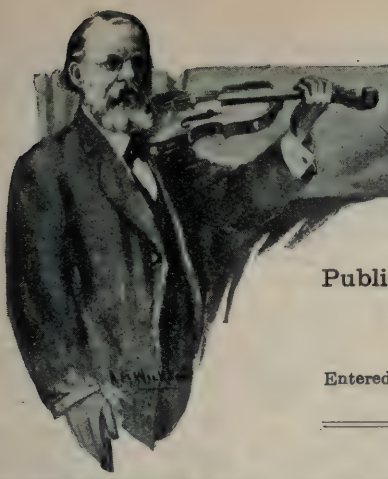

# THE VIOLIN

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E. R. PARKHURST, Editor and Proprietor

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AUGUST, 1908.

## THE CAT CAME BACK.

MISS MARY MELLISH, St. Mary's Street, Toronto, is the fortunate possessor of a fine and very well preserved viola by Sebastian Klotz. In the early eighties this instrument belonged to the editor, who had purchased it from the well known London firm of Hart & Son. As, however, he found he took much more interest in the violin than in the viola, he sent the Klotz back to England and sold it there. About two years ago Hart & Son found the instrument once more in their possession, and it was shown to Mr. R. S. Williams, the Toronto expert, then in London, who bought it, and on his return sold it to Miss Mellish. This Klotz has a sweet and mellow tone, particularly grateful on the first second and third strings. The wood of the back and sides is not figured, so that it is not a showy instrument. The varnish is of good quality and has been very little worn. It is unlikely that it will be allowed to go to England a second time, as Miss Mellish could easily find a Canadian purchaser.

## OUR LONDON LETTER.

LONDON, July 15

A TRIAL took place at the end of June in the King's Bench before Justice Darling, which should dispose once and for all of the notorious firm of Balfour & Company, and the self-styled expert, Mr. Horace Petherick. In this instance, in distinction to other cases I have commented upon, the defendant was accused of fraud, and not merely of breach of warranty. This is obviously a more serious charge, implying that the seller knowingly sold a violin which was wrongly described; whereas in breach of warranty it could be pleaded that the incorrect description was an error of judgment. The dispute concerned the sale of a so-called Guarnerius violin which the defendant, in what the judge called the "title deeds" on account of the elaborate nature of the documents, described as follows: "We have carefully examined it and in our opinion it is a magnificent and majestic example of the work of Joseph Guarnerius. It is the largest highly-finished violin known to us and is known as 'the Giant.'" Mr. Cooper, the sole partner in the firm of Balfour admitted under cross-examination that he had christened it "the Giant" himself, in view of which admission the violin could hardly be said to be known as "the Giant." The plaintiff, a Mr. English, paid Cooper, whom he had met at the meetings of the Cremona Society (a society in which small dealers and experts of similar standing

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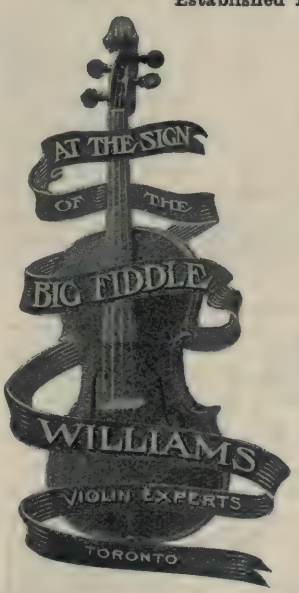


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pose as disinterested connoisseurs) £150 and a number of other instruments which it must be admitted came from similarly doubtful sources, for the instrument in question. However, he soon repented of his bargain, for on taking the instrument abroad his peace of mind was rudely disturbed by various persons to whom he showed it, and on returning to England he submitted it to the Messrs. Hill and Mr. Hart, and was told that the instrument was of French origin of the outside value of £15. The defendant also admitted while under cross-examination that he had removed the name of the maker, which was branded inside the instrument. He said that he did not believe it was the name of the maker and that it was his practise to remove any name that did not fit in with his idea of what the instrument was. The damaging fact was also elicited that he had bought the violin from another dealer, Mr. Hewitt, of the Stainer Manufacturing Company, who recently figured as defendant in a similar law suit in London. Mr. Hill and Mr. Hart were called as witnesses on behalf of the plaintiff and Mr. Petherick appeared to support the defendant. The hearing extended over two days and the jury brought in a verdict of fraud granting the plaintiff £190 damages.

Sir Frederick Bridge has just returned from his Canadian tour, and in the current number of "Musical Times" he expresses some opinions concerning music in Canada. He says: "The choirs sing beautifully, especially in the cathedral at Toronto, under Dr. Ham, where the performance was quite equal to any cathedral performance in England." Again: "Canadian church choirs have a high standard of ability, and I was surprised to find how good they were all round. As regards their singing the people in the Western part of Canada remind me of those in the north of England. They have a great deal of 'go,' more, I think, than I found in the Eastern provinces. Musically as well as commercially, there is a great future for Canada."

The past month at Covent Garden has been chiefly devoted to the representation of various old and popular operas with very strong casts, and the chief item of interest was the production after a lapse of twenty years of Bizet's early opera, "I Pescatori di Perle." The work is full of melody, but the story, which is not of great interest, is treated more from the lyrical than the dramatic standpoint, and there is a certain lack of grip, although at times there are signs of the talent of the future composer of "Carmen." The performance was admirable, the principal singers being Tettrazini, Bonci, and Sammarco, and judging by the magnificence of the mounting, the authorities would seem to intend to add the opera to the permanent repertoire.

The season of the Queen's Hall Orchestra closed on July 15th, the entire programme being devoted to the work of Saint Saens, the celebrated French composer himself playing the pianoforte solos and accompaniments. The vocalist was Madame Julia Culp, and Mr. Wood conducted as usual. The programme included "Suite Algerienne," Concerto No. 5 in F for pianoforte, "Le Rouet d' Omphale," "Danse Macabre," and a number of songs. Dr. Saint Saens, who is now seventy-three years of age, played with great ease and fluency, and the concert was in every way a fitting conclusion to what has been a most successful season.

After an absence of several years Paderewski has just visited London, giving a recital to a very crowded audience. He has lost none of his old fire and verve, and he undoubtedly remains the greatest pianist of the present day. His has not been a meteoric career, and his advance to the position he has held for so long was gradual.

CHEVALET.

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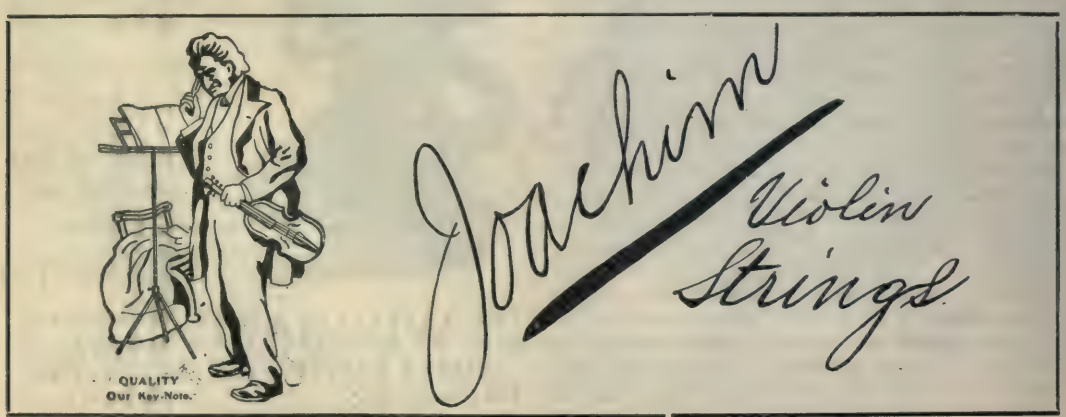
CONCERT committees and all others interested in concert work should communicate early with the Canadian Musical Bureau, 221 University Avenue, Toronto, of which Mr. Wm. Campbell is manager. For over ten years the bureau has been supplying first-class concert talent, and has rendered most valuable assistance in the promotion of the better class of popular concerts. The Bureau Annual, a handsomely illustrated booklet, containing full information of all artists under Mr. Campbell's management, has just been published, and copies will be sent, free, on application, to all interested parties.



Toronto, July 27, 1908.

The music trades in Toronto are experiencing their share of the dullness which retailers always suffer from in July and August—a dullness, by the bye, which is no worse now than has been the case in the corresponding months of previous years.

Many factories about this time of the year take stock and make alterations, and some of them have practically closed down for a week or two, for these specific purposes. Many manufacturers report business for the six months of this year as having been better than was expected.

The "summer cottage" demand for pianos has been good this season. Owing to the arrival of early warm weather, and its continuance, large numbers of people left the city sooner than usual, and otherwise the summer hiring business is steadily increasing every year.

While no one actually complained about payments, it is useless attempting to disguise the fact that just now money is decidedly tight, and not much change in this respect is likely for another month or so.

The Heintzman Company are keeping tolerably busy. Manager Charles H. Bender showed a considerable list of carloads of pianos for the north and the northwest. This firm has done a much larger business in player pianos than in any previous summer. The trade prospects, are, in Mr. Bender's opinion, taken altogether, very satisfactory.

The piano trade with the house of Nordheimer, is keeping active, and a reasonable amount of orders are coming in from the firm's agencies throughout Canada.

Mr. Frank Shelton, departmental manager with Messrs. Nordheimer, has been busy stocktaking. Mr. Shelton reports business as fair. "I have done remarkably well in drums and band instruments, better probably than ever before. The twelfth of July kept us going, and evidently prosperity is very general in the Orange Order.

Messrs. Gourlay, Winter & Leeming report trade good for the time of the year, and payments pretty well maintained. The firm considers the business outlook good.

Messrs. Mason & Risch find business seasonably fair, the factory is going pretty steadily. "Collections," says Mr. Henry H. Mason, "might be better, but they could also be much worse." Mr. Mason is satisfied with the fall prospects.

Mr. Fred. Killer says there is no complaint coming from the Gerhard-Heintzman Company. Business is quite up to expectations, and collections are a fair seasonable average.

The Pathé Freres Company, of Paris and London, England, will make a large display of their celebrated talking machines at the forthcoming Exhibition, having secured space in the Transportation building for their display. The Bell Piano Company are the Toronto representatives.

Mr. G. P. Sharkey, the Toronto Manager of the Bell Piano Company's retail warerooms, reports having had a quiet summer, but he says collections have been good. He is quite cheerful regarding the outlook for fall business.

The Bell Piano Company are making extensive alterations to the ground floor of their Toronto warerooms to accommodate the large shipment of the celebrated "Pathephone," the wonderful new French talking machines, which are played with the aid of sapphires instead of the old style needle. It is claimed for these machines that they entirely obviate the "scratching" produced by needle played machines. Double sided flat discs are used (two records to each disc) and the records will be extensively stocked by the Bell Company.

The new Bell Pianos, fitted with the patent tone sustaining frame, are meeting with great success wherever introduced. The Montelius Piano Company, at Vancouver, B.C., have just placed an order for four car loads for immediate delivery. Mr. Montelius in a letter written to The Bell Company, is eulogistic regarding the invention, and claims wonderful results for it, especially for British Columbia, where the climate is so trying on ordinary constructed pianos.

The selling staff of the Bell Piano Company in Toronto has been increased by the addition of Mr. W. J. Lawton, formerly with M. Steinert & Sons, Providence, R.I.

The R. S. Williams & Sons Company report business good and prospects especially encouraging. Orders from the West, and the North-West are looming large. Mr. Harry Stanton, manager of the sales department has had a fair average run of trade for the month.

An interesting event in connection with the R. S. Williams firm was crowded out of the July issue of Musical Canada. The occurrence was the annual outing and picnic of the employees of the Yonge Street house on June 10, at the Centre Island. An excellent programme was offered of sports of different kinds, recitations, music, singing, etc., all by members of the staff. An excellent lunch was one of the by no means minor incidents of a most enjoyable function. A moonlight sail to Scarborough Beach wound up the evening. The principal officials were Messrs. H. G. Stanton, D. Murray,

H. Y. Claxton, A. L. E. Davies, E. G. Barrow, A. E. Mandy, R. Coleman, A. M. Kincade, etc.

Manager John Wesley, of the Mendelssohn Piano Co., considers business prospects are good.

Mr. Thomas Claxton says that for July there has been a reasonable trade movement. Payments are up to the average.

Mr. Frank Stanley says trade has been well maintained so far this year and is in some respects better than the early months led many dealers to anticipate.

PERSONAL.

Mr. G. S. Winder, one of the Bell Piano Company's Toronto salesmen, was married in Toronto on July 15th, to Miss Lætitia Norris, daughter of Mr. and Mrs. Alexander Norris of Beverley St., the ceremony being performed by the Rev. Dr. E. N. Baker.

Mr. Geo. S. Gray, formerly connected with the Hext Music Company, Denver, Colo., has joined the sales forces of the Bell Piano Company in Toronto. Mr. Gray is an expert demonstrator of the Autonola, the Bell Company's popular player-piano.

Mr. George Heintzman is resting at the new Wa-Wa Hotel, Lake of Bays, Muskoka.

Mr. Gerhard Heintzman is in Switzerland, and finds his health considerably improved.

Mr. Henry H. Mason is back from England feeling and looking much better for the change.

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Mr. Herbert Sanders, F.R.C.O., organist of Chalmer's Church, Guelph, has been appointed organist and choirmaster of the Dominion Methodist Church, Ottawa, a responsible and much coveted position.

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## BANDMASTERS AND AMATEUR BANDS.

A BANDMASTER writes:—"One of the great difficulties to be contended with in the direction of country bands is the necessity of paying so much attention to the feelings of the men as they are over sensitive and when their faults are pointed out and one tries to teach them properly, they take it very much to heart. But there are worse difficulties than this. One which causes a great deal of friction is the appointing of band committees who are supposed to guide the bandmaster. Any broad minded person must see that this principle is wrong, for it is absurd to have a professional bandmaster advised or directed by bandsmen who are in the learning stage and who are, moreover, ridiculously sensitive. There is a town situated thirty miles north from Toronto who have a band of fairly good material, but who are always at loggerheads with their bandmasters. They have had seven or eight different bandmasters in one year. This is an average illustration of the evil of having a committee of bandsmen to operate a band which in consequence will never reach any state of proficiency and which will soon be unable to get a bandmaster at all, as bandmasters will now fight shy of the town. This band had the audacity to draft out rules and regulations to govern the bandmaster. In a band I have in mind a man who could not read a third horn part, got up at a meeting one evening and said that the band was not playing so well as it did a year ago. The bandmaster asked him to explain and if he was such an expert critic to say where the weak part of the band was. The poor third horn player flustered up at first and then subsided. The bandmaster told him he had better learn to play a third horn part before he undertook to criticize the music. I would warn all competent bandmasters to avoid this town as their sojourn would only be a short one, and their labours would be wasted. The only way to operate a band is to secure a good trustworthy bandmaster and give him full control. His ambitions will soon have their influence, and you will see young men as bandsmen take hold and study hard. Then the bandmaster will do good work and in the course of a few years the town to which he belongs will have a band which may be considered a band and of which they need not be ashamed. But when ignorant and narrow minded bandsmen have anything to say in the direction of a band nothing but ill results will follow. If I were writing an instruction book for band instrument players, I should be tempted to make my first lesson as follows: "The first thing for any pupil aspiring to any degree of proficiency in the musical profession, is to do exactly as he is told no matter whether he thinks it is right or wrong."

---

Since August 17th last, the Queen's Hall Orchestra has taken part in no fewer than 130 concerts, viz., 61 promenade concerts, 35 Sunday concerts, 17 symphony concerts, 15 provincial and artists' concerts (including the Westmoreland Festival), 1 Grieg concert, and I Kreisler concert.


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### A NOTABLE EXAMPLE.

A LONDON writer referring to entr'acte music takes occasion to compliment Lena Ashwell on her determination to have only good music from her orchestra, and says:

"A few months ago something was said in this column on the subject of the very poor quality of the music heard between the acts at most of our theatres. One or two exceptions were pointed to, but the conclusion arrived at was that, as a rule, the London playgoer with anything like sensitive musical ears had a great deal to put up with in this matter. One cannot, of course, expect theatre managers to set aside a considerable sum every week for the mere provision of entr'acte selections. But it is obvious that a band of the kind suggested in the interests of theatre goers need not involve a heavy outlay. More efficiency was asked for, and a nice taste in the choice of pieces played. That the thing is possible is clear enough, and a striking proof of this is to be found in the musical arrangements at the new Kingsway Theater, one of the smallest, as it is one of the cosiest, of our play houses. Apparently Miss Lena Ashwell is laudably determined that her audiences' ears shall not be tortured by vulgar music blatantly performed, and it is a real pleasure to be able to congratulate her and Stanley Hawley, her musical director, upon setting a notable example in this direction. As a model of its kind, the programme discoursed at this theatre a few evenings ago by a well balanced little orchestra of ten deserves to be quoted. We give it accordingly, in the hope that other theatre conductors may take the excellent hint:

Allegro Brillante, Op. 44 (piano and strings), Schumann; Dumka, Op. 81 (piano and strings), Dvorak; Intermezzo, Op. 19 (piano and strings), J. C. Ames; Two Melodies, Op. 34 (strings alone), Grieg; Valse, Elegie, Op. 48 (strings alone), Tschaikovski; Liebes-Scene, Canzonetta, Op. 12 (strings alone), Victor Herbert; Air de Ballet, Op. 1 (strings alone), Percy Pitt; Air (violin solo), Bach; Romance, Op. 26 (violin solo), Svendsen; Allegretto (viola solo), Wolstenholme."

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### MASSED BANDS CONCERT.

THE annual concert by the massed bands at the Exhibition Grounds on the evening of July 8th, drew an audience that literally packed both the grand stand and the enclosure in front, the estimated attendance being from 15,000 to 20,000. The number of performers was about 150, and in every selection they showed a marked improvement over the performance of previous years, and it was generally remarked that instead of one concert per season, at least three should be given. The conductors of the evening were Mr. John Waldron, bandmaster of the Royal Grenadiers; Mr. Fred. Barkey, of the Governor General's Body Guard, Mr. Jno. Slatter, of the 48th Highlanders, Mr. Jos. Timpson of the Queen's Own, Mr. Albert Hart-

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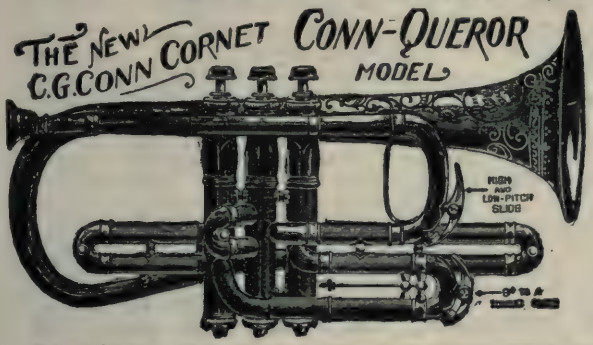
man, of the Cadet Battallion, and Dr. Albert Ham, the latter conducting his own composition March Militaire "Canada." Not the least pleasing numbers of the evening were the vocal choruses, and the "Soldier's Farewell" and other quartettes rendered by the brigade of cornets, trombones and euphoniums, the phrasing of which was probably the best ever secured from our local players. Dr. Ham's march met with a genuine ovation, most flattering to the author, and an encore demanded, but the length of the programme, which if anything, was almost too extended, would not allow it.

The concert was under the auspices and for the benefit of The Musical Protective Association, the entire receipts being devoted to the building fund of that organization, the players and conductors receiving nothing for their services either at rehearsals or performance.


# THE GREAT CONN-QUEROR CORNET




Doubts having been expressed by certain persons as to the genuineness of the Conn Conn-Queror cornets sold by me, in order to assure those customers who have bought these instruments from me, as also intending purchasers, I here publish a copy of a letter just received from Mr. C. J. Conn, the original of which can be seen at my store.

Elkhart, Ind., July 11, 1908.

Mr. Thomas Claxton, Toronto,

Dear Sir,—We sent you last evening, by freight, ten Conn-Queror solo cornets as per your order. Enclosed herewith find bill for same. The greatest care was exercised in the selecting and testing of these instruments, and we hope they will arrive safely and prove entirely satisfactory.

Yours, &c., C. J. Conn.

I shall be pleased to receive bandmasters, cornetists and bandsmen visiting the Exhibition where I intend to be every afternoon for a couple of hours. I shall introduce myself when opportunity offers.

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## WINNIPEG BAND TOURNAMENT.

WINNIPEG, July 25.

THE prizes in the recent band competition at the Exhibition have been awarded as follows:—Class A—first prize, $400, Portage La Prairie; 2nd, $300, Warren, Minn.; 3rd, $200, Moose Jaw; 4th, $100, Cardston, Alta.

Class B—1st prize, $250, Kenora and Gladstone, tie.

## WATERLOO NOTES.

WATERLOO, ONT., July 20.

THE Dominion Day celebration given by the Waterloo Musical Society was a great success, financially and otherwise. The weather was all that could be desired. The Band was never heard to better advantage, and the crowds that attended the sports in the afternoon exceeded anything in the history of attendance at the Park.

In the evening there were fireworks and prize drawings.

The Band rendered the following popular programme:

March Unser Kaiser,.....Friederick V. Bloun
Concert Waltz, Luna, from the Opera Frau Luna
Overture, "Waneeta,".....Franz Von Suppe
Humorors Ke "Comin' thro' the Rye" Bellestedt
Piccolo Solo, "The Larks' Festival" Master Stroh
Grand Selection, "The Bohemian Girl" and Band,
Balfe, with clarionet, cornet and euphonium solos.
Negrosity, "Sam Will provide," by Sam and his Sister
Concertino for clarionets, Carl Friedham.....
Symphony No. 2 in several keys, Grand Finale, "Pop Goes the Weasel"
Humorus Schottische, "O Susanna,".....
"Trombone Blizzard"....Vandercook.....

W. Philp, Bandmaster.

Mr. W. Philp's pupils passed a very creditable music examination on June 29th at the Waterloo centre. Mr. W. E. Fairclough, was the college examiner. Results in the order of merit—Primary piano, first class honours: Gladdys Uffelman; honours, Harold A. Brændele; pass, Ella May Spies. First Piano examinations, honours, Margaret Sœhner, Walter Uffelman, Louise Driesinger. Second Piano Examination: Miss Ida C. Brændele, pass, Miss Viola Dunke, pass; First Violin Examination, Miss Ida M. Brændele, pass.

The excursion given by the Elmira musical society and band to Detroit and Goderich last month was a great success. Their 15th annual excursion to Niagara Falls takes place on the 15th of August.

## KINGSTON NOTES.

KINGSTON, July 13.

THE 14th Regiment P.W.O. Rifles, will take thirty members of the band to Quebec, leaving here on the 19th. The 14th Regiment Band was engaged Dominion Day at Gananoque.

The British Whig says: The first of the band concert series, paid for by the city council grant, took place last evening, in Macdonald Park, in which 4,000 people congregated to listen to the music. The money expended for these band concerts is money well spent. It is perhaps the only portion of civic expenditure that is enjoyed by the bulk of the people, and it is a pity that the grant could not be doubled so that two concerts a week throughout the three summer months could be given. Under the direction of Bandmaster Walker, the 14th Regiment musicians rendered a fine programme, which was immensely enjoyed.

The chairman of parks, Ald. Kent, has had half a dozen new benches constructed close to the band pavilion. There have not been enough benches in the park for such large crowds, and the chairman expects to have a few more added.

MR. PARIS CHAMBERS, the famous cornet soloist, was last month the artistic sensation at the Terrace Garden, New York. Here is his programme on July 14: Grand Fantasia in B, Chambers, successfully introduced in the Crystal Palace, London, Eng., "Villanelle," Del Acqua, with cadenza senza piston, Chanson "Si les fleurs" Massenet, (a present from the composer) and "Ten Minutes from the Old Masters," Bach, Schubert and Chopin. His masterly playing of these numbers won him a most demonstrative reception and his performance was the feature of the evening.

## RENEWAL SUBSCRIPTIONS.

SUBSCRIBERS whose renewals are now due or overdue will oblige the editor by forwarding their subscriptions without awaiting a formal notice.

A BASS drummer was complimented by a musician on his playing.

"Tell me," asked the musician, "do you play by ear or by note?""

"Mien friendt," replied the drummer, "I play by main strength."—Lippincott's.

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VOL. III.—No. 5. SEPTEMBER, 1908. PRICE, 10c. PER COPY. ANNUAL SUBSCRIPTION, $1.00.

## MISS HOPE MORGAN.

THE subject of our illustration on the front cover of this issue is Miss Hope Morgan, the distinguished Canadian soprano, one of the most versatile artistes both as singer and actress that the Dominion has yet produced. Miss Morgan studied under Mme. Mathilde Marchesi, the eminent singing teacher, by whom she is pronounced one of the two best pupils of her time. Miss Morgan has a beautiful voice of sympathetic timbre and she has that valuable acquisition, style in addition to ease and finish of vocalism. Added to these advantages she has a gracious personality and creates a favorable impression as soon as she appears on the concert platform. Miss Morgan has won notable verdicts of favor, both in Europe and America. At Naples, Italy, she won a triumph as Marguerite in "Faust"; in Paris her singing of the role of Desdemona in Verdi's "Othello" caused her to be acclaimed by the Figaro a consummate singer and actress; in London she was for an extended period a favorite concert singer, the *London Times* crediting her with a beautiful soprano voice; while on this side of the Atlantic she has toured from ocean to ocean with an English grand concert company with signal success. Miss Morgan has in addition won operatic laurels in Belgium and Germany. Miss Morgan has decided to remain in America for the greater part of the coming season and will accept engagements in concerts, oratorio and opera, and in Toronto will devote a portion of her time to teaching the method imparted by Mme. Marchesi. Miss Morgan has shown special genius for teaching and one of her pupils is now singing principal tenor role in "The Merry Widow" at London, England. Her concert manager is Mr. George Dixon, 660 Palmerston Avenue.

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## HERE AND THERE.

A SCHEME to further the cause of music generally and of opera in particular is to be inaugurated by the Metropolitan Opera House of New York, this season. The directors of that institution propose to encourage local choral societies throughout the country to prepare standard operas for public performance, and will help such societies in every way possible, with advice on all matters pertaining to the production and also by furnishing soloists and a small cast generally, when such are desired and paid for. The Metropolitan will be the central point of the movement, and there will be an extensive library of books dealing with the subject of opera, and illustrated lectures will be given, etc. The scheme is a worthy one, for whether one regards the opera as one of the highest phases of the art of music or not, its influence is bound to prove beneficial by fostering a taste in the participants and public for high class music. And, too, the Metropolitan authorities state that they hope, by increasing the demand, to encourage American composers and librettists to turn their attention to grand opera, with a possibility of having their creations produced if found to be of sufficient merit. This, it would seem, judging by past experience, will be the highest development of the scheme, but if there is a sincere, and not merely a pretended interest shown in the work of American composers of opera there will doubtless eventuate much of solid worth in this sphere sooner or later; but it is not surprising that thus far American grand opera has, to all intents and purposes, been non-existent, for composers, who like other human beings are under the unpleasant necessity of earning a livelihood, will not waste time in writing things which will never be produced, and, therefore, will never assist in keeping the wolf away from the door. They need a little encouragement. So the outcome of the Metropolitan's plans will be watched with no little amount of interest.

De Wolf Hopper will appear in a new opera this season which, judging from advance reports, will be something novel. Contrast will be furnished in the fact that Hopper's six feet odd of anatomy will tower above an army of little people, many of whom will be gotten up as rats, and children will be dressed as old men and women. Hopper will impersonate a bronze figure and in one act he will be suspended between heaven and the stage by a wire (it being Hopper's one is inclined to suggest a cable rather than a mere wire). He will also beguile the time in poking his head through windows and dragging out his diminutive associates with his teeth. In another place the rats will hold a solemn funeral service over one of their kind. This is not a very enlightening sketch of Hopper's new medium but at least it promises something out of the ordinary, and that's something.

---

The discussion as to the merits and demerits of the automatic piano player, its place in music, its future improvement or obliteration, etc., etc., goes merrily on. There are those who claim that the pianola (using the noun to cover all varieties of piano players of the mechanical variety except the automaton human pianist) is taking, or has already taken the place of the pianist, excelling him in almost every respect. Then there are those who contend that the pianola is an abortion and a toy, a crime against art and a useless bit of unbeautiful furniture which will soon be abolished entirely. It is probable that these two opposing factions are both wrong—that they have each alike exaggerated their claims. The pianola can never take the place of the pianist, no matter to what a state of perfection it may be brought in the future, for in the first place the human intellect and soul can never be duplicated by mere machinery; any more than false eyes or hands or feet can be so constructed that they cannot be distinguished from the genuine, blood-fed article. There are a hundred

tonal effects which a great pianist can produce but which can never be secured by a pianola for the simple reason that there is a subtle intellect controlling the fingers of the pianist, while the "fingers" of the pianola are controlled by machinery, which in turn is only partially controlled by human hands and feet. On the other hand the pianola is not such an awful thing as some of its opponents try to make it out to be, and there is no reason why it should not have its legitimate place. Those people who cannot play the piano and have got by the age when they can hope to master it to any great extent, but who, at the same time, wish to satisfy a desire to hear the best piano selections, find a very acceptable substitute in the mechanical player. And even amateurs of some merit who cannot master the most technically difficult compositions find it very convenient to be able to hear it done at least in proper tempo and accurately, with as much musical effect at least as the mechanism is capable of producing. And then again, those who cannot readily read a score away from the instrument may play the music on the pianola until they have memorised the notes, and can afterwards put in all the *nuances* etc., they wish in reading the score away from the instrument, mentally. No, the pianola is neither so black nor so glowing as it is often painted.

---

Both the pianola and the phonograph have helped music more than they have abused the art. Until the advent of the former there were many households which seldom heard any piano music other than rag-time and two-steps, now, when there is a taste for anything above that grade, it is mixed with Chopin, Beethoven, et al., and the result is that when a pianist has on his programme any of the selections these people have been grinding out on their pianola they are much more apt to attend the recital to "hear how he does it" and get some ideas than if rag-time and two-steps had held undisputed sway. Similarly the phonograph has brought Caruso and Melba and Bispham into homes that had never troubled themselves to go and hear these artists in opera and concert. And hearing them on the phonograph has not been all-sufficient, but has created a desire to hear the same singers themselves in the same selections in which they have been heard on the instrument and others. When plays were first published in book form there were doubtless those who prophesied that the stage would suffer as a consequence, but on the contrary many people, after reading a play of Shakespeare, say, have been prompted thereby to see it played by a company of capable actors. The cases are almost parallel.

---

Says the *Musical Courier*: "Caruso is in London on private business. He is not affected by any divorce proceedings, as the papers state, for he is not married and never has been." If this statement is true, and the *Courier* is usually correct when it flatly makes an assertion of this nature, it shows what a hold yellow journalism is gaining even in Europe, and how artists are libeled, even if it tends, at the the same time, to advertise them. In this particular case the reports made Caruso out to be a cad, and an artist who has any self-respect does not care to stand in that particular limelight even if it does cause his name to be flashed round the world. Caruso does not need such advertising.

---

A son of Mme. Schumaun-Heink, the famous contralto, recently made his debut as a bass in a concert at Winona Lake, Ind. He is said to be the possessor of an unusually good voice, and is a fine artist as well. He intends following music as a career, and is having his voice cultivated by a teacher in Chicago.

---

It is said that eleven of the leading light opera baritones of the American stage are Canadians. This is a most creditable showing for the Dominion.

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## AT THE CAPITAL.

OTTAWA, August 21, 1908.

MAURICE KAUFMAN, violinist, of New York, has been a very interesting musical visitor in Ottawa during the past month enjoying the hospitality of Mr. and Mrs. T. L. Wilson, at their lovely summer residence at Kingsmere. Mr. Kaufman, at one time concert master of the Damrosch Orchestra, now finds all his time occupied with pupils and concert engagements. Mr. Kaufman was a pupil of Joachim's, and has also studied with Hugo Heerman and Cesar Thomson, making his debut in Berlin in 1901, since which time he has played in most of the musical centres of Europe winning the very highest praise from the severest critics. A concert given by Mmle. Rider Kelsey, soprano of New York, and Mr. Kaufman is one of the musical possiblities of the coming season. Mr. Kaufman's many friends here are most anxious to hear him in concert.

Aptomas, whose fame as a harp soloist is known far and wide, has been spending the summer in Ottawa and has given a number of delightful harp recitals. On the 11th and 12th of August he was heard with much pleasure in Arnprior and Carelton Place. Early in September he will be available for recitals, and will probably settle permanently in Ottawa, devoting his time to teaching and concert work. Mr. Aptomas was invited to take part in the State concert in Quebec during the Centenary celebration, but was unable to accept.

A very material change in the fortunes of Musical Ottawa will take place on the first of September, when Mr. B. J. Kenyon, who has been with the Dominion Methodist church for the past two years as organist and choir master, is to sever his connection with that church and become organist and director of music in Grace Anglican church. Since coming to Ottawa Mr. Kenyon has been the means of having a practically new organ placed in the Dominion Methodist church and has re-organized an efficient choir of forty-five voices. Under his direction the musical services have become a marked feature of the church's work and the many excellent organ recitals he has given have been much appreciated. The congregation of Grace church is to be congratulated upon securing the services of such a capable organist who will undoubtedly take with him into his new position, the enthusiasm and advancement which have always characterized his work. I understand he will start at once upon the re-organization of the choral forces and no doubt under his direction the choir will become one of the best in the city. In his new field Mr. Kenyon is assured of the hearty support and co-operation of the Rector, the Rev. J. F. Gorman, who is himself a musical enthusiast and the possessor of an uncommonly good tenor voice.

Saturday "Pop" concerts may be a feature of the coming musical season. An effort is being made to organize a strong orchestra of twenty-five and give a series of popular concerts with a soloist of note for each. The support the project meets with will of course determine whether it become a reality. Concerts of this kind have never been tried here and those who have been consulted think they will draw.

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## THE MUSICIAN'S SOCIAL STANDING.

AN esteemed contemporary thus recently discourses concerning the average musician's status in every-day life: "The world does not yet number the musician among the people that are to be seriously reckoned with. It rather isolates him, or catalogues him with the itinerant peddler, the book agent, the adventurer. It puts the musician down as an idler who gets a living off his native gifts, or his tricks, like a prestidigitateur or a ventriloquist."

For a considerable period it would seem that pecuniary success has been the rule among noted musicians rather than the exception.

Turning to the consideration of social position, it may be affirmed that, in all respectable American communities, the respectable musician stands just as high as the respectable preacher or the respectable physician. And, in all cases of high merit and widespread distinction, the singer or player is as eagerly sought for to grace the proudest circles of society as if he carried with him the glamour of any number of well-authenticated coats-of-arms.

The truth is, and it is generally acknowledged in the present day, that high acquirement of whatever kind, intelligently associated with good common sense, has a sterling value which is recognized in every community. Only vulgar people make distinctions about comparative callings in life. A good musician will not require any apologies for his presence anywhere or at any time and among honest people. To quote our contemporary's phrase, he will always be "admitted to be a serious man."—*The Musical Times.*


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## MISS EUGÉNIE QUÉHEN.

MUSICAL CANADA has pleasure in reproducing herewith an excellent portrait of Miss Eugénie Quéhen taken in England. Miss Quéhen is too well and widely known as one of the most accomplished solo pianists residing in the Dominion to need introduction. As executant, sight reader and interpreter, she takes high rank in the profession and the musical community of Toronto may be congratulated on her decision to reside in this city from which she had been absent in England nearly a year. One might mention again that Miss Quéhen was born at Waterloo near Liverpool, England, and received her first instruction on the piano under the eminent specialist, Walter Macfarren at the Royal Academy of Music, London. After winning the diploma of Licentiate of the Royal Academy she came to Toronto in 1889 and continued her studies under Dr. A. S. Vogt, and graduated with the highest honors at the Conservatory of Music, winning the gold medal of the institution. With the opening of the fall term of the Conservatory, Miss Quéhen will resume her position as member of the piano faculty.

Miss Quéhen's playing is distinguished by clarity and technical finish, and rare intelligence and conscientiousness of interpretation.

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AFTER four years engagement as baritone soloist at St. James Square Presbyterian Church, Mr. Marley R. Sherris has accepted a position as special soloist at Carlton Street Methodist Church, where he will be heard in solo work every Sunday.

### HARRY RICH CONCERT BUREAU.

We have just received a copy of the new illustrated booklet of the Harry Rich Concert and Entertainment Bureau, 265 Richmond Street West, Toronto. It is a handsomely printed pamphlet of 36 pages and contains information that should be invaluable to concert givers and organizers of entertainments in town or country. Mr. Rich has already booked several "fall fair" concerts and there are a large number of applications for artists pending, so that he expects a busy season.

The list of artists represents the best available talent of reputation. Mr. Rich is agent, however, for a few excellent vocalists and entertainers who are new to the amusement world. Mr. Rich's varied experience in the past as entertainer has made him a competent appraiser of musical and elocutionary talent.

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The editor was delightfully entertained recently at the residence of Dr. Tyrrell, 591 Sherbourne Street, at a private musicale at which only a few appreciative musicians were present. Dr. Tyrrell is an enthusiast on the talking machine and has a collection of several thousand dollars' worth of the most expensive records of the singing and playing of the world's great artists. Dr. Tyrrell has invented for his own use a new species of horn made of hammered metal, which it is considered has a special effect in softening the tone. During the evening the company had the pleasure of hearing Melba, Caruso, Bonci, Scoti, the great opera stars; Mischka Elman and Kubelik, the phenomenal violinists, four solo artists in the famous quartette from "Rigoletto"; Mme. Gadski in the Brunhilde "Valkyrie Cry," with others too numerous to mention here. The musicale was very instructive as the records reproduced faithfully the phrasing and voice transitions of the great singers mentioned. Dr Tyrrell's collection of records is unique and it is doubtful if it is rivalled by any private citizen.

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The arrival at Caledonia Springs Hotel of Mlle. Maud Cousineau, a Torontonian, of the Paris Opera, created a little ripple of excitement among the guests; and when it became known that she would sing, the drawing room and rotunda were filled to overflowing with expectant listeners. Nor were they disappointed. Not only is Mlle. Cousineau's voice a pure soprano of clear and brilliant timbre, extensive range and penetrating power, but she has learned "the know how" with such eminent teachers as Marchesi and Randegger so that her enunciation both in French and English, her runs and shakes are flawless. On a hot summer's night few people care to hear, or few vocalists to sing, music that calls for any depth of expression, and this is very likely why Mlle. Cousineau chose the waltz from "Romeo and Juliet", Chaminade's "L'Eté, and Denzas' "May Morning."

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The music committee of Christ Church Cathedral, Montreal, was wise in choosing Mr. W. Lynwood Farnam, as successor to Mr. John B. Norton, who has accepted the post of organist and choirmaster at Akron, Ohio. There is probably no organist of native birth, whose career is so full of promise as Mr. Farnam's. As a giver of recitals he has done much in, and for, Montreal, and his reputation is not confined to this city alone. It is not reasonable to expect that Montreal will always be able to keep him to itself; that he has elected to stay so long is a cause for rejoicing. Mr. S. Stratford-Dawson succeeds Mr Farnam as organist of St. James the Apostle.

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News comes from Sherbrooke, Que., of a very successful concert given there, by Monsieur Paul Dufault, the Canadian tenor, and Monsieur Emil Taranto, violinist of Montreal. The audience encored every number sung and played by these two. M. Dufault gave the big aria from "La Reine de Saba," and M. Taranta the Ziegenerweisen, of Sarasate, Saint-Saens "Introduction et Rondo Capriccioso," and his own "Scenes de la Czardas."

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## PIANOFORTE CHORD PLAYING—ARM WEIGHT VERSUS ARM FORCE.

BY AVE GALBRAITH, L.R.A.M.

In these strenuous days of pugilistic piano playing it is well to pause for a little in order to think of, and decide on the proper method of producing good tone. There is a strong impression abroad in the pianistic world that, in order to play forte chords, intense muscular force is requisite, and this delusion often has the effect of ruining a player's touch.

I have had the pleasure of hearing two pianists of world wide fame, who have carried this thought so far that their forte passages have degenerated into mere thumping of the poor keys, with the result that, not only is the tone ugly, harsh, and void of carrying quality—but the players leave the platform physical wrecks, worn out with the hard muscular effort they have been putting forth. Now none of this is in the least necessary; no one requires to get tone by using so much force as, in many cases, to break the long suffering strings that are unmercifully hammered. Pianoforte playing, like everything else, has been reduced to a distinct and knowledgeable science, and what we all—artists and students alike, have to do, is to learn how to attain a given result in the best possible way, and with the least possible bodily exertion. And from the outset, let me say, that in Forte chord playing, arm force thould never be exerted. Some of the great teachers it is true, insist on their pupils consciously using this power, but almost inevitably when the pupils are away from the master's keen ear, the tone which he has kept at the proper quality, gets louder and harsher, till it becomes the unbearable pounding so much disliked by the true musician. Instead of this "force" then, should be used simply the conscious weight of the arm, which is, if properly employed, quite sufficient to give the very fullest tone required. And the way to practice for this unfailing quality of tone is as follows:—

Place the fingers on the key-board in an easy chord position, raise the whole arm considerably and without stiffness, and then lower it swiftly, catching the weight as it falls by the use of exertion of the hand and fingers. At the moment of sound, which should be just as the arm becomes level with the knuckles on the hand, take away the weight, and let the arm support itself—the feeling being as if the tone was falling through the piano keys. This, of course, is for a staccato chord. For a tenuto one, instead of taking away all the arm weight a slight amount must remain on the keys in order that they may be kept depressed. Begin by practicing pianissimo, just letting the arm fall easily of itself, then increase gradually in conscious weight lapse till the strongest Fortissimo is reached. These movements will gradually become automatic. Wonderful results can be attained with this method even with children, showing that it is not tremendously strong brute-force that is required for pianoforte playing.

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The most important point to be noticed is, that at the exact moment in the fall of the arm where the weight is heaviest—which is as I have said, when the arm is about level with the knuckles—at that moment—the weight must be caught by the hand and fingers, otherwise the arm will fall inert and with no tone effect at all. This is what Tobias Matthay, the great technical authority of the old world, calls "timing," and is what produces the maximum of tone power with the minimum of physical exertion. The tone thus gained is powerful, melodious, and possesses great carrying quality, in which it differs from that produced by arm force, which sounds hard and noisy near the player, but falls dead half way down the hall. The same quality of timing correctly is required along with arm-weight, to produce the so-called

"singing" touch, and in this connection, I have found it useful to give pupils single note practice in lapse of arm weight, telling them to "scoop" out the key, as it were, with their finger held in flat position.

Many pupils "time" quite naturally, but others have to be taught to realize the weight of the arm when it is greatest, how to catch it when required by the exertion of the hand, and above all, how to remove the weight at the beginning of the sound in order to avoid stiffness, and a tendency to go too deep into the key. But when this is understood, and the lapse of arm-weight versus the use of arm force is clearly fixed in the student's mind, this good is certain to follow, that he understands perfectly how to obtain a fine and powerful tone, and that knowledge remaining with him, simply prevents degeneracy of tone production, as perfect knowledge gives a perfect result.

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## OUR MUSICAL SOCIETIES—THEIR ARTISTIC AND FINANCIAL STATUS.

THE past season in Toronto was one well calculated to test the musical pulse and the financial endurance of the community. Notwithstanding the numerous concerts of our various choral bodies and of our Symphony Orchestra, as well as the many concerts of visiting virtuosi, the results, generally speaking, were such as to encourage even greater effort for the coming year, if one may judge from the preliminary announcements of our leading societies.

The season past brought to hearing several very important novelties, among which were the superb "Requiem," by Brahms, the excerpts from Bach's great B Minor Mass, Max Bruch's fine "Fiery Cross," and his "Roman Obsequies," Parry's "The Pied Piper," Gaul's "Joan of Arc," Schubert's "Miriam's Song of Triumph," besides a large number of smaller but none the less important unaccompanied works. The season also brought us a number of orchestral novelties by our own orchestra, notably the Goetze Symphony, and a large number of important works by the various visiting orchestras from New York, Chicago and Pittsburgh. Among the more telling choral works which had already been given in Toronto the season also brought us "The Messiah," Grieg's "Olaf Trygvason," Parry's "Blest Pair of Sirens" and other compositions.

It speaks well for the musical reputation of Toronto that the financial results of the past year have not apparently spelled disaster to any of our societies, notwithstanding the existing depression in business.

The Mendelssohn Choir, it is understood, expended nearly $17,000 on the four concerts of February last and have already undertaken an obligation exceeding that sum for the four concerts of February next. This appropriation could only be undertaken under a reasonable assurance that, with the prices existing, Massey Music Hall could be sold out for all performances. The fine concerts already outlined by the National Chorus, the excellent scheme announced by the Schubert Choir, with Dr. Torrington's annual activities and Mr. Sherlock's plans, combined with the three concerts to be given by the splendid choir from Sheffield promise greater things than ever before in Ontario's capital.

FLORESTAN.

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### SIEGMUND'S REPLY.

I HAD not intended writing anything further re the merits of the Toronto singers, but in view of Mr. Hardy's remarks I shall reply briefly and finally to his comments. A to D may be grouped together, and as an example I shall cite a small choir in which there are six members who belong to the principal choral societies, and of the six, four belong to the Mendelssohn Choir. Of the latter, one is a fair reader; two are very indifferent, and can with difficulty get through a simple tune such as the aforementioned "Dundee" at the third reading, a board school pupil in the old country, —aged 10, could beat them "hands down,"—while the fourth, after being helped by the organist an equal number of times, could not be relied on to follow his part even then. Inference:—The admission test must be of a very elementary nature! The church choirs and choral societies, according to Mr. Hardy, are not identical, but the evidence of the writer's own eyes gives proof to the contrary. Taking the choir I have already mentioned as a fair standard in giving six members to the societies, the 200 odd churches of Toronto would supply 1200 singers, which is rather more than the choral societies muster! I am quite aware that the number of professionals in the Mendelssohn Choir would raise the reading average a little and give backbone to the others, but that does not disprove the facts I have stated.

"Comment E." No guesswork, whatever, Mr. Hardy, I had it by word of mouth from some of your best organists and musicians that the reading standard is exceptionally low.

For the benefit of Mr. Hardy and those who have not travelled beyond the Dominion, I should like to draw attention to a "fact" which I believe is responsible for the superior air we in Toronto assume with regard to our capabilities. In the old country, choral societies are not accustomed to having their performances lauded to the skies by the press critics, irrespective of their merits; indeed the reverse seems to obtain; each critic vieing with the other in his effort to point out insignificant or imaginary faults, hence probably the criticism of the Leeds Festival Chorus which was set up in comparison against the performances of the Mendelssohn Choir in the June issue of this paper. In Toronto newspaper offices it is an absolute rule that only the imported musician shall be criticized. No wonder the old countryman is disappointed, after reading of the doings of some of our societies which seem to point to *par excellence* to find, on a personal visit, that, judged from an old country standpoint, the performance could only be termed mediocre. The weak attacks, etc., so religiously pointed out in English papers, are as religiously suppressed here, the desire being evidently to convince the world at large that "we are the people."

In conclusion, I do not intend gratifying Mr. Hardy's curiosity as to my identity. Our worthy Editor of MUSICAL CANADA is quite satisfied as to my musical standing, and that is surely sufficient.

SIEGMUND.

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### SIGHT-SINGING IN TORONTO.

THE article under this heading, in the May number of MUSICAL CANADA, at once interested me and in reading it over I could not but think that the person had been found who had the courage and knowledge to tell us the truth and that we should lose no time in profiting from his honest and straightforward opinion by changing present methods and if we do not now merit our reputation of being a "musical city," at least we might hope to do so in the future.

As Mr. Hardy says, Siegmund's letter in the July number does not call for a reply. This is not to say that I agree at all with Mr. Hardy, to the contrary his reply appears to me most absurd and I cannot find any "insulting tone," "insolent coolness" or "guesswork" in Siegmund's articles. Can we not as well accept Siegmund's statements as Mr. Hardy's?

I do not know Mr. Hardy, nor can I guess who

MME. LE GRAND **REED** SOPRANO

Pupil of JEAN de RESZKE

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Siegmund is. I should like very much to know. As for his revealing his identity, how can that help the question of sight singing?

Mr. Hardy is championing Toronto. That is one thing, but to be told one's faults is quite another. Although it may be most beneficial people rarely thank the benefactor and sometimes they are even malicious.

For some time, I have had the same opinion as Siegmund, that we have gained our musical reputation through the ensemble work of the Mendelssohn Choir and also on account of the good concerts that we are fortunate enough so often to enjoy, but that unfortunately the musical education to be got in Toronto (speaking generally) is not what many suppose it to be.

Siegmund is generous enough only to refer to the low standard of musicianship among vocalists, but are the instrumentalists much better? To be sure, it takes a certain amount of time and of mechanical practising to make the fingers go, but how much art is there in it all and how much do most of our young instrumentalists know about sight singing?

To them such an knowledge is even more important than to the vocalist.

The first part of my education, which was begun twelve years ago, was gained in Toronto, much to my everlasting regret, for later on it meant a very hard unnecessary struggle which could have been avoided had the teachers not attempted to teach the end before the beginning. I may have been among an unfortunate few, but recent experiences have almost convinced me that I was not an exception, but the rule.

It would be splendid were Toronto able to prove that Siegmund is mistaken in his views, but no amount of writing or talking will convince anyone. Some kind of a practical demonstration is necessary. Perhaps Dr. Fisher might be asked to allow the prize winners of 1908, of the Toronto Conservatory of Music, vocalists and instrumentalists, juniors and seniors, for the greater the number the greater the chance of success, to be brought together sometime in September and a test made of their general musicianship. Of course, such an examination could not be compulsory, but many, if not all, of those who feel they have the knowledge would be willing to come forward, especially if the examination were made interesting by offering a prize or two.

Such an examination should be public or perhaps admission by ticket might be necessary to prevent overcrowding—the test to be something of this kind: For the seniors:—

1. A piece of moderate difficulty, something without words, to be sung at sight without the aid of an instrument.

2. A song, the words and melody to be read and sung at sight, the accompaniment to be played for all by the same accompanist.

3. A short piece of transposition to be transposed at the piano, to some easy key—the pianists and organists to be required to transpose treble and bass parts together; vocalists and other instrumentalists only one part.

The students on the day of the examination before and after, to be kept strictly apart from one another and to each one a few minutes allowed before being examined to read over the papers.

For the juniors much the same examination should be required, the test pieces being easier.

To be perfectly fair, all the test pieces should be written for the occasion by one of Toronto's musicians or perhaps by Siegmund and submitted for approval to the examining committee, who, of course, should have no connection or interest in the students.

I am sure everyone would be satisfied with a fair test and let us hope that the students of the Toronto Conservatory of Music are equal to so moderate a one.

I have chosen the prize winners of 1908 of the Toronto Conservatory of Music, not that their knowledge in particular is to be questioned, but they are our latest representatives in music and their work is still fresh in their minds. It seems to me, considering Mr. Hardy's views that everyone of his pupils should be willing to take the examination.

JUSTICE.

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Mr. H. Ruthven McDonald, the favorite Toronto concert baritone, has been meeting with brilliant success in Chatauqua work in the United States. He has been singing every afternoon and evening at Chatauqua meetings, supplying the prelude to some of the famous lecturers, such as Dr. Cadman, of the large Congregational Church in Brooklyn, N.Y., Capt. Richmond Pearson Hobson, the hero of the Merrimac in the war with Cuba, Dr. Thomas E. Green, and Opie Reed. The Redpath bureau, under whose management the great system of Chatauqua work is conducted, are so delighted with Mr. McDonald's singing, which surpassed their most sanguine expectations, that they have engaged him for a ten week's circuit next year. Mr. McDonald will return to Toronto the first or second week this month.

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Miss Madeline Carter, the talented pupil of Mr. David Ross, who last June went over to England to complete her vocal studies, has been meeting with great success in the world's metropolis. In addition to numerous engagements at some of the large public halls and churches, followed by second demands for her services, she appeared on special invitation of the Marchioness of Exeter to take part in three concerts at Burghley House, Stamford, a very fashionable function. Miss Carter had for her associates Miss Browen Charlton, Mr. Gervase Elwes, Miss A. Thomas and Mrs. Hesketh, all artists of repute. She sang numbers by Tschaikovski, Gena Branscombe, Mrs. Beach, Goring Thomas, Guy D'Hardelot, and won a brilliant triumph. Among those who were present at this concert were the Prince and Princess Alexander of Teck, Lord and Lady Hastings, Viscountess Newport, Lord Lamington, Mr. and Lady Winnifried Cary-Elwes, Lord Elphistone, Lord and Lady Newlands, the Countess of Ancaster, the Countess of Lindsey and Lady Muriel Bertie, Lord and Lady William Cecil, Lady Louisa Cecil, the Hon. Blanche Dundas, Hon. Miss Evans-Freke, Mr. and Lady Violet Brassey, Hon. Charles and Mrs. Fitzwilliam, and General and Mrs. Hatchell, Miss Carter will return to Toronto this month and will probably resume her position on the teaching faculty of the Conservatory of Music.


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MME. EDVINA.

We present our readers with a reproduction of an excellent portrait of Mme. Edvina, the Canadian soprano, who recently made a successful debut at Covent Garden Theatre, London, as Marguerite in "Faust." In private life Mme. Edvina is the Hon. Mrs. Cecil Edwards and is sister-in-law to the Earl of Kensington. Her parents are Mons. and Mme. Martin of Vancouver, B.C. The critic of the *London Morning Post*, writing of her debut said, "Mme. Edvina has a voice of exceedingly beautiful quality and of a quality that has some special features. One of them is the unusual fullness of the tone throughout her range and another is the variety of the expression the voice can be made to convey."

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How is it that voice training alone, of all the branches of the musical profession, is so hedged about with empiricism and with uncertainties? One voice trainer is always ready to run down another great man's "method"; and, although we have possessed better singers than we now have or perhaps ever will have, there are daring persons who declare that *they* have just "discovered" the only right way of producing the voice.—*Musical Opinion.*

## BLOOR STREET BAPTIST CHURCH CHOIR.

The choir of this church has been thoroughly reorganized for the coming season under its director, Mr. M. M. Stevenson, organist and choirmaster, who has succeeded in getting together many fine voices. A splendid quartette of soloists has been engaged comprising Miss Laura Homuth, soprano, from London, Ont, the possessor of a brilliant voice, and who sings with much intelligence; Miss Bertha Kerr, our local contralto; Mr. James L. Galbraith, a young tenor, with a fine soloist voice; and Mr. Rhynd Jamieson, the popular Toronto baritone, whose ability as a church soloist is well known. Mr. Jamieson has been resting all summer and since his retirement from St. Paul's Methodist church some months ago, owing to serious indisposition, he has not done any solo work. We are glad to learn of his recovery. The new quartette will be heard for the first time on Sunday morning, September 6th. Mr. Stevenson is enthusiastic over the prospects of having an excellent choir and intends arranging attractive musical services.

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## THE PAST YEAR'S RECORD OF BRITISH CHORAL SOCIETIES.

The past season has not been among the most satisfactory experienced by the musical societies of the British Isles, although it is significant that such choral bodies as the Sheffield Musical Union, whose performances are of a superb character, are able to report favorably both artistically and financially, notwithstanding unfavorable business conditions. Other societies have not been so fortunate. In the north, in "Auld Aberdeen," conditions appear to be most discouraging as would appear from the following clipping from the London *Musical Opinion:*

"Speaking of Aberdeen, it is sad to read of financial losses sustained by both the Choral Union and the Musical Institute there during the past season. Two reasons are hinted at for the deficiency. One is that trade was bad; the other that Aberdeen had now a very attractive theatre. I do not believe in either. A theatre is open six nights a week; choral societies do not call to the public even once in four weeks. As to trade being bad,—well, there seems to be plenty of money to throw away on frivolous amusements, and even on football. The truth was told in pretty plain terms by Professor Sandford Terry, who spoke at the annual meeting of the Choral Union. He said:

"'They had been spending money in the endeavor to make the public of Aberdeen listen to music which the great majority did not wish for or did not come to listen to. He had a great respect for the musical ability of Aberdeen, but he did not wish to pat the city on the back unduly; and they must recognize that they must appeal to the average person. Something in the way of a musical prodigy (the professor pointed out) was required to arouse curiosity and then the halls were filled. Next sea-

son they would have one who had deservedly a great name in Madame Tetrazzini. In the past, the Union had spent a great deal of money on the kind of music which after all, having regard to returns likely to come in, was of a very speculative kind, and if they continued on the present basis they were likely to find themselves in a much worse position.'

"In other words, Aberdeen does not want classical music. Alas, then, for Aberdeen!"

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## MUSIC IN PARIS.

PARIS, August 1, 1908.

THE last season has been one of exceptional activity so far as regards musical events in Paris. Four theatres have been giving opera. These were: The Opera, the Opera Comique, the Theatre Lyrique and the Trianon. All these institutions receive a subvention from the government. Nor has any less enterprise been shown in the realm of pure music, the number of concerts—Symphonic and Chamber—being more numerous than in previous years. It has been estimated that nearly one thousand concerts have been given in Paris from January to June of the present year. The Colonne concerts, Chevillard concerts, the Conservatoire concerts are all devoted to weekly manifestations of Symphonic music on a very large and effective scale, the orchestras at each of these numbering over one hundred skilled artists. Then there are good orchestral concerts given weekly by competent performers, but at which the programmes are of a more popular order. Such are the concerts given under the direction of De Tery at the Théâtre Marigny, and those conducted by Pierre Sechiari, the distinguished violinist at the new Salle Gaveau. The great J. S. Bach has a numerous and devoted following in Paris, a society being named after him, whose concerts are devoted each year entirely to his works. These performances are most interesting to musicians, as all the master's works are passed in review, solo, choral or instrumental. Excellent artists are engaged, and the solos which are allotted to instruments nearly obsolete, are performed by players selected from the Society of Ancient Instruments.

The concerts devoted to individual effort have this season overflowed all bounds. Every singer or instrumental virtuoso of notoriety—as well as those hitherto unknown to fame—deems it his or her bounden duty to appear before a Parisian audience during the season. Of these recital concerts, thirty-five were given during the month of January. This number rose to sixty-two for the following month. In March were given of this class of concerts, sixty-nine, and even in June the number attained nearly forty. In short from January to June alone were given over 300 concerts of a recital character. Of these about seventy-five per cent. were given by pianists! Then come, but in somewhat less proportion, violinists and singers.

HENRI LANGLOIS.

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## WULLNER-BOS TOUR.

IT is now almost certain that Dr. Wullner will be heard in Toronto. His manager, M. H. Hanson, when seen at Quebec recently, could not make a definite statement, but we are now informed that the negotiations are very nearly completed. If he should come, Toronto will extend a hearty welcome to this renowned artist. Much has been said and written about his voice and interpretative powers. There are some who declare his voice is not essentially beautiful. There are others who declare that with every year as the man is growing older his voice gains in perfection and wondrous charm and power. There are many in America who have heard him and they firmly believe that his American career will be one chain of triumphs, just as he triumphs in other countries outside of Germany wherever he has proclaimed his art. Dr. Wullner is perhaps the only singer of songs, plain and simple, who has dared to face a Paris audience with a programme singing in German and composed entirely of German works. It was expected that he would be severely treated, but the severest of his critics could not do naught but give him instant praise. Of his great success in London and St. Petersburg and the great success of his music in the northern capitals one need not speak any more. They are too well known. We can hardly think that any music lovers worthy of that title will dare to say they will not hear German songs sung in German, yet as several admirers of Dr. Wullner, wishing their friends to thoroughly appreciate his immense powers of interpretation, have voiced a desire that he should give part of his programme in English, Dr. Wullner has gladly consented, wherever it is wished to do one group of his songs in each programme with English words, these songs to be taken from the works of Brahms, Wolff and Strauss.

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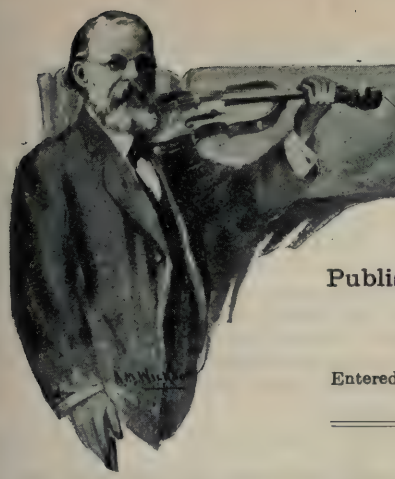
THE musical public are warned to be on their guard against persons who pretend to be agents for MUSICAL CANADA and fraudulently collect subscriptions.

EDMUND HARDY, Mus. Bac.
TEACHER OF PIANO PLAYING
AND MUSICAL THEORY. . .
STUDIO: Toronto Conservatory of Music.



# THE VIOLIN

Publishing Office, - 106 D'Arcy St., Toronto, Can.

E. R. PARKHURST, Editor and Proprietor

Entered according to Act of Parliament of Canada in the year 1906, by E. R. Parkhurst, at the Department of Agriculture.

SEPTEMBER, 1908.

## A VIOLIN BY LAURENTIUS STORIONI.

By Rev. A. Willan, from *The Cremona.*

The Cremona school of violin making rendered famous by the names of so many illustrious artists, came to a somewhat abrupt termination with Laurentius Storioni in 1799. Violins were indeed made in Italy after that date, but Storioni is considered to be the last of the old makers who showed any marked degree of originality, and whose instruments may be considered as works of art.

It is remarkable that the merits of the Cremona violins were not generally recognized in England till that celebrated school had completed its work; and Mr. Hart gives the year of 1800 as about the time when the tide of Italian violins had fairly set in towards France and England.

The first maker to receive full recognition was Nicholas Amati, and failing the possession of an instrument by this renowned artist, violinists were satisfied to fall back on the instruments of Stainer or Duke. The star of Stradivarius had not then risen, and it is related by Forster, that the great maker sent a number of violins to a merchant in London, Cervetto, a countryman of his own, to be disposed of at a sum equivalent to £4 each, but the latter having failed to realize such an amount, they were returned to the artist. The excitement which would now be caused in the musical world by such a consignment, all fresh from the maker's hands, would form a striking contrast to the indifference shown on their previous arrival. But the merits of Stradivarius were too conspicuous to be long overlooked, and a better acquaintance with his works was all that was needed to secure his recognition as the leading maker. A formidable rival, was however, at hand, and the marvellous playing of Paganini brought to notice the violins of Joseph Guarnerius, which were found to be possessed not only of remarkable power, but also of a quality of tone entirely different from that of Stradivarius. Guarnerius commenced his career when that of Stradivarius was drawing to a close, and the resemblance of many of his instruments to those of Maggini seems to justify the conclusion that having in view the demand for violins of a more powerful tone and recognizing the complete success of Stradivarius in his own line, he turned with deliberate purpose to the early Brescian makers, and started where they had left off, and Mr. Hart says:—"His chief desire was evidently to make instruments capable of producing a quality of tone hitherto unknown, and that he succeeded is universally acknowledged." The tone of Guarnerius, with its commanding power and clear-cut metallic contralto,

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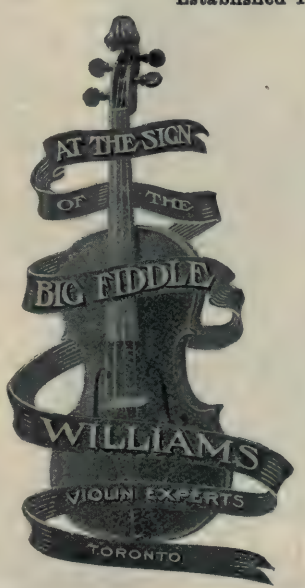


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has found many admirers, and is even by some preferred to that of Stradivarius.

Mr. Charles Reade, the novelist, who was also a violin connoisseur and expert, was a great admirer of Stradivarius, but appears to have been more impressed with the varnish than with the tone. In one of his letters to the *Pall Mall Gazette* in 1872, afterwards published in pamphlet form, but now out of print, he observes, in speaking of Maggini, "The world has come back to this primitive model after trying a score, and prejudice gives the whole credit to Joseph Guarnerius." Although these words seem to imply more than the writer probably meant, they nevertheless point to what must be acknowledged to be an actual fact.

The violins of Guarnerius do not lend themselves readily to the copyist, and being full of character, belong to that class of work which can only be properly reproduced by the artists themselves. Of those few makers who have followed the method of Guarnerius, none have succeeded in reproducing the tone, but it may perhaps be said that none have come nearer than Storioni, and Mr. Reade may, therefore, to some extent, be justified in what he has said, in that Storioni, so far as he followed the method of Guarnerius, brought the Cremona school to a close with a return to the Brescian model.

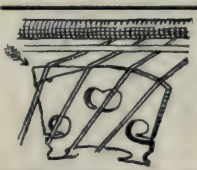
The violins of Storioni, like some of those of Guarnerius, are of rough workmanship and full of character, and possess a tone of undoubted power. The Rev. H. R. Haweis, in his work on "Old Violins" dismisses this maker with very faint praise, and says that "He is the last maker of importance who can with any show of plausibility, be called even a second or third rate maker of Cremona." Mr. Davidson, on the other hand, in his work on the violin, referring to Storioni, says, "The day is probably not far distant when we shall see him, on account of his sterling merits, pass the Gagliani, the Grancini, and what Mr. Reade calls the 'Guadagnini tribe,' and take his place next after Carlo Bergonzi."

The violins of Storioni have proved themselves fully equal to the requirements of the concert hall. Mr. Hart relates that M. Vieuxtemps some years ago possessed himself of a Storioni violin, and having carefully regulated it, succeeded in bringing forth its great powers.

Only a small number of the violins of Storioni appear to have found their way to England. The one we have before us is an unusually fine example of this maker. It is inlaid with pearl and ebony, and has evidently been made to the order of some wealthy patron. It is full of character, and its general conception is entirely original. The scroll is unusually small and contracted in style, and is inlaid round the edges to correspond with the rest of the violin. The tone possesses great individuality, and is contralto in character, bearing considerable resemblance to that of Joseph Guarnerius. This violin is somewhat narrow across the waist, but the measurements are otherwise of the average dimensions. The varnish of Storioni is considered to resemble that of the Neapolitan school, and to fall short of the Cremona standard. The care, however, which has evidently been bestowed on this violin, has extended itself to the varnish, which is transparent, and golden-amber in colour, and resembles the Cremona varnish in softness of texture.

The two sides of the violin are not exactly alike, and the curvature of the outline of the back is not identical with that of the front. These variations, managed by an artistic hand, are pleasing to the eye, and form a refreshing contrast to the painful uniformity of modern work.

This violin was purchased some thirty years ago in London by the late Mr. C. Methley, a banker of Barnsley, and its condition was then almost equal to new. It subsequently came into the possession of Miss B. de Mirimonde of that town, a capable violinist, who is able to do full justice to this beautiful example of Cremonese art.

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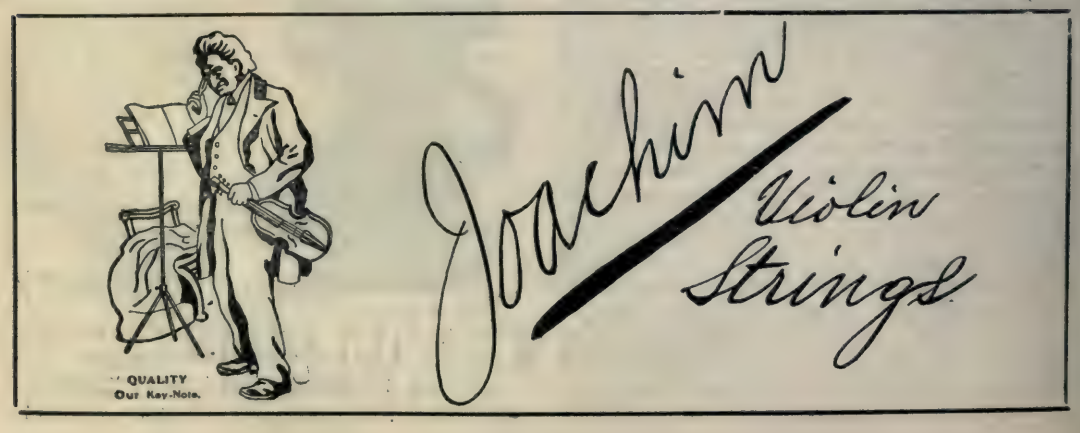

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Of the Late George Hart's Famous Work on the Violin, will be on the market shortly.

The Violin, its Famous Makers and their Imitators, by the late Mr. George Hart, is recognized in England, France and America as the standard work on the subject, and is invariably referred to in all legal disputes concerning the authenticity of violins.

Rev. Meredith Morris in his work "British Violin Makers," says: "Mr. Hart makes a feature of fac simile reproduction, of classical gems. I recently examined one of these which was an **exact copy** of the famous Joseph Guarnerius known as the "D'Egville" Joseph, owned by Mr. Hart. This copy is so close an imitation that it is **almost impossible** to distinguish it from the original. The tone also approximates to that of Guarnerius in a degree that is bound to astonish the most exacting ear. The varnish is remarkably like that of the original, both in color and pâte."

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THE R. S. WILLIAMS AND SONS CO., LIMITED 143 YONGE STREET, TORONTO, Canadian Representatives.

TORONTO, August 25, 1908.

DURING the present month there has been a satisfactory improvement in all branches of the music trades. With the Canadian Industrial Exhibition close on us and the expiration of the school holidays families are returning to the city, and this means, of course, the resumption of town trade, which so far is setting in very well. In some quarters money is spoken of as being "tight," and payments as none too good; but on the whole collections appear to be a pretty fair average for the mid-summer season, and there is an absence of any really serious complaint in this connection.

From the outer provinces, large orders are commencing to come in with an increasing frequency. From different cities in the Province of Quebec the demand for pianos and especially for player pianos is pretty lively. From the North and North-West there is a large and growing demand for pianos. For the smaller kind of musical instruments, band instruments, etc., the enquiry is encouraging. More active than ever is the business in singing and talking machines, and a higher class of goods are in general request. The enquiry for these marvellous mechanical instruments is especially active in the country districts, and evidently it will soon be a very poorly appointed farm house which does not possess at least one good singing machine. The higher priced instruments, too, are generally wanted, and instruments which have already done a year or two years' work are being rapidly exchanged for the more up-to-date productions.

Altogether for the music trades the season of 1908-9 is opening in a promising and a generally satisfactory manner. This is the concensus of opinion among the most experienced and reliable men in the business. It is generally conceded that there will be no boom, but a strong and reliable appreciation of trade all round. The crops will be much better than last year, but not as excessive as, a few weeks ago, was predicted. The money returned will be largely required to pay off present indebtedness; hence the resuscitation of trade conditions will be slow but none the less sure.

With the Heintzman Company business, both in the city and outside is very good indeed. Mr. George Heintzman says the firm is kept well occupied in filling orders, which are coming in from all over; the factory is running full time and capacity, and has not let up at all. "With us," said Mr. George Heintzman, "business is in a most satisfactory condition; we are shipping daily; orders are coming to hand well. And you ask about collections? As a matter of fact payments have been with us for some time past, better than we expected; they are as good as they were at this time last year, or even the year before. I am quite satisfied with the trade outlook." Manager Charles T. Bender spoke of the local trade as steadily advancing.

Mr. Henry H. Mason whan interviewed by the representative of MUSICAL CANADA, seemed in a genial and happy mood. "This month," said Mr. Mason, "has shown a considerable advance in our output over what it was during July. No, I cannot say that we are running hard on any special lines, but we are experiencing a good general all-round demand. Since I saw you last month there has been a marked improvement in our city trade. And collections are up to expectations. Reports from Winnipeg and the neighborhood are good. Our factory in Toronto is busy. As to the outlook, well, I can see no cause for any anxiety at all."

Manager John Wesley of the Mendelssohn Piano Company says there is a fair business movement as far as his firm is concerned.

As is the case with most of the other houses, manager George P. Sharkey of the Bell Piano and Organ Company, is busy preparing for the exhibition. "Though I say it," said Mr. Sharkey, "the Bell Company will be one of the best exhibits in the musical department of our great National Exhibition. We have done well in the past, but we are going to try and capture the biscuit this time. Come and see for yourself." Assuring him that such was exactly what we purposed doing, we shook hands with the genial George, and wished him well through with his multifarious duties.

Moulton Ladies' College which will shortly open for the fall term will as before, use Bell Pianos exclusively.

A novelty that will be shown at the Toronto Exhibition this year will be a Bell Piano with genuine mother of pearl keys. The case is of exquisite San Domingo mahogany, and the instrument is a tribute to the skill of the Bell Company's experts.

Pathé Freres, of London, makers of the celebrated Pathephone, the talking machine which plays without a needle, have secured space and will demonstrate their instruments at the forthcoming exhibition. They will be located in the Transportation Building in nearly the centre of same. The Bell Piano Company are their Toronto representatives and they have on hand at their Toronto warerooms quite a large consignment of these celebrated machines.

With the R. S. Williams Company business has been well maintained during the holiday season, and

is now beginning to develop. Mr. H. Stanton modestly disclaimed any desire for all the business that is going, but is quite satisfied that the house he so ably represents is having a fair share of the public patronage. Mr. Stanton, too, found an upward business movement the last week or two, and considers prospects are good. Mr. Harry Claxton is looking for an active fall business in his department.

Mr. H. W. Burnett says that things might easily be a shade better than they are, but while the first half of the present year was an improvement on the corresponding period of 1907, and the coming half promises well, he sees no cause to be a kicker.

Mr. Thomas Claxton reports summer trade as being up to a fair average. Mr. Claxton has done a good brass band instrument trade this year.

Messrs. Whaley, Royce & Company report trade as running on a pretty even keel. Mr. Whaley says he considers the fall trade outlook fair, but expects no extraordinary rush. Locally with their firm there has been a noticeable increase in the counter trade, and schools are beginning to order supplies.

Mr. M. Glendon, 286 Yonge Street, Toronto, has experienced an improvement this month in the wholesale piano trade.

Messrs. Gourlay, Winter & Leeming report business as fairly good, with an appreciable upward movement during the last two or three weeks. There has also recently been an increase in the city trade.

"Business," said manager Fred Killer, "with the Gerhard Heintzman Company has been much better than it was during June and July, and I am looking forward with confidence to an active trade from now on. Collections are also coming in more freely.

With the Nordheimer Piano & Music Company a steady, seasonable, quite up-to-the-average business is being done. General manager Robert Blackburn says that the firm has experienced a marked advance in trade during the months of July and August. The city business has increased considerably during the past few weeks. The outlook in the opinion of Mr. Blackburn, is decidedly promising; agents' reports from different parts of Canada are of an encouraging nature. Paper is being well met.

In the smallwares department of the house of Nordheimer orders are increasingly satisfactory. Noticeable especially is a large demand for Hawke's band instruments.

### Personal.

Last month I attributed a statement made to us by Mr. Harry Claxton, to Mr. H. G. Stanton, general manager of the R. S. Willlams Company. To both gentlemen, I desire to make the *amende honorable*.

Mr. R. S. Williams has returned to Canada, and expresses great satisfaction with the thoroughly enjoyable visit he has made to different artistic centres of Europe. As was to be expected Mr. Williams returns laden with many valuable and exceedingly interesting *objets de luxe*, all of which will be *chic* additions to the unique museum of musical bric-a-brac which this enthusiastic *connoisseur* is gathering together in his famous *bureau-en-chief* at 143 Yonge Street, Toronto.

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Mr. Ashdown, president of the Anglo-Canadian Music Publishing Association, has also returned to Toronto, after a trip to the Old Country.

H. Horace Wiltshire.

### OUR EXCELLENT PIANOS.

Speaking of the Franco-British Exhibition, the *London Musical News* says:—"Really partial as the French section of the music is, it far surpasses the British section. But if a faint blush of shame mantles the Briton's cheek as he leaves the French department, it is deepened when he enters Canada. That a large country like France should beat us may be tolerated, but here is one of our own colonies which surpasses us. In the number of exhibits, and the way in which they are displayed, Canada leaves the mother country far in the rear. Pianos are shown by Nordheimer, of Toronto; Williams, of Oshawa; Martin Orme, of Ottawa; Bell, of Guelph; Leach, of Montreal; Gerhard Heintzman, of Toronto, and Newcombe, of Toronto. Those that we tried were excellent in tone and touch, though one or two needed tuning after the voyage. The Nordheimer pianos, in particular, need fear no comparison, as far as uprights go, with any competitor, and it is a matter of congratulation that such excellent instruments are manufactured in Canada. The chief point in which Canadian, like American, pianos are lacking is in their cases; possibly they suit the transatlantic taste, but refined beauty of design is conspicuous by its absence. Reed organs, some with two manuals and with pedals, are shown by the Karn and Thomas organ companies."

The musical public are warned to be on their guard against persons who pretend to be agents for Musical Canada and fraudulently collect subscriptions.

# BAND & ORCHESTRA

CONDUCTED BY

The Editorial Staff.

## BAND CONTESTS.

*Besson's Brass Band Budget* says:—"The Contest Season of 1908 promises to be one of great success. At any rate the opening contests have produced excellent playing, and rivalry is as keen as ever, and far more friendly, in many cases, than formerly. This latter indicates the development of greater artistic appreciation, and adds immensely to the pleasure of contesting. If a Band play like angels and yet are so wrapped up in self conceit as to think that everything is well done if they do it, and so narrow-minded as to think that nothing is well done by any one else, no sensible man can have any feeling but one of contempt for them. Fortunately, such bands are becoming 'small by degrees, and beautifully less.' It is a pleasure to observe a growing spirit of broad-mindedness, and to hear members of good bands speak appreciatively of the good points of rival bands. More than once this season bandsmen have remarked to us at contests, 'You should come and hear so-and-so band—they are in fine form this year.' 'You must listen to the basses of so-and-so—finest I ever heard,' and so on. A bandsman who can speak thus of rivals is undeniably a musician in the truest sense, and a gentleman. May such multiply and prosper. When the majority of contesting bands have reached that standard bands will stand on a higher plane in the eyes of the public.

"Contesting follows the Flag! Last year a band contest was held in Johannesburg, and was such a success that another is to be held in October next. We wish it all success. Old contestors—and there are many in South Africa—will not fail to rally in support of a movement which may have great effect to the advantage of South African bands; and though we heard some complaints concerning the last contest we feel sure that any imperfections in the arrangements were due solely to inexperience and will be remedied on this occasion.

"We hear also that contests are being arranged at Toronto, and as Canada has plenty of good bands, and many contestors from the old country, there should be no trouble in making this a record success.

"By the way, if any good reed players, steady and industrious young men, would like to try their fortunes in the great Dominion, we shall be pleased to put them in touch with some Canadian bands who can do a good turn for a good player who is willing to adapt himself to the country."

## A KINGSTON PROGRAMME.

KINGSTON, August 12, 1908.

THOUSANDS attended the band concerts in Macdonald Park, and were delighted with the music furnished on Sunday night by the 14th P.W.O. Rifles band, under the direction of Watson H. Walker, bandmaster. The programme was as follows:—

March—"The Diamond Jubilee," Hume; Overture—"Tancredi," Rossini; Spring Song, from Mendelssohn's Songs Without Words; March—"Onward! Christian Soldiers," Carter; Euphonium Solo—"Nazareth," Gounod, soloist, Mr. Foden; Selection—"In The Cathedral," Kling; Fantasia—"The Vital Spark," Haewood; March—"Nearer My God to Thee," Beyer; "Excerpts From Lohengrin," Wagner; Regimental March; God Save The King.

## NOTES FROM WATERLOO.

WATERLOO, ONT., August 14, 1908.

THE Presbyterians of this town had installed in their church a pipe organ built by Lye and Sons, of Toronto. The instrument is a very sweet toned one and quite powerful enough for the church. Mr. Lye opened the organ at the Sunday service and also gave a recital the following Monday evening. There was a large attendance and the concert was a success.

The Waterloo Musical Society's Band gave a sacred concert in the Park last Sunday afternoon. There was an immense gathering from all parts of the county and the playing of the Band was the theme of general conversation. Following was the programme:—

Grand Sacred March, "Old Trinity"; "Hallelujah Chorus," Handel; Vocal duet from "Hoch Columbia" Myers, Mr. William Millar and Mr. Charles Froelich; Overture, "Consecration," "Templweih," Keler Bela; "Crown of Light," Prendeville; "Hearts and Flowers," Tobani; "Fete Day in the Cathedral," Kling; Grand Selection, "Bohemian Girl"; Clarinet duet, "Two Thoughts," Mr. Chas. Kalfleisch, Mr. E. Payne; Euphonium solo, "Beyond the Gates of Paradise," Mr. Fred. Boffinger;

Evening Hymn and Doxology; W. Philp, musical conductor.

The collection, which was a very generous one, goes to the bandsman's fund in the General Hospital.

### ELGAR'S MARCHING SONG.

A SPECIAL feature of the concert was the Soldier's Marching Song—"Follow the Colors," by Elgar. This was a most effective number, and was rendered by the students and pupils with splendid "verve" and swing. If it catches on with Tommy, it will serve to shorten many a weary mile, for there is a rhythm and a stimulus in the composition which is inspiring. The band arrangement by Capt. A. J. Stretton, M.V.O., is particularly happy and effective, giving just that support and guidance to the voices, which sustains but does not overwhelm.

The arrangement of this song can be had from Messrs. Novello & Company.—*London Exchange.*

MUSICAL CANADA congratulates Mr. Paris Chambers, the world renowned cornet player on the first number of his publication, *The American Bandsman.* The object of the magazine is to cover a field not before undertaken by any musical journal, namely to promote the interests of bands alone. The office is at 35 and 37 East 27th Street, New York city.

**All Subscriptions, Communications, etc., should be sent direct to the Editor, 106 D'Arcy Street, Toronto, Canada.**

### THE BRASS BAND.

"THE Brass Band and How to Write for It" is the title of an admirably written little work by Dr. Charles Vincent. After treating of the constitution of a brass band, the author goes on to explain the qualities and the characteristics of the different instruments. Then follows an excellent chapter on arranging music for brass bands, on which important subject Samuel Cope also offers a few valuable hints. The possibilities of the brass band are far greater than some musicians imagine; and we are delighted to find that Dr. Vincent is broad minded enough to give the brass band its legitimate recognition. His thoroughly practical book will do much to raise brass bands in the estimation of musicians. (Published by the Vincent Music Company, London, England.)

Our London Correspondent writes:—

The notorious firm of Balfour & Co., who have done much harm by their malpractices to the violin dealing fraternity here, have met Nemesis at last. The action brought against them by Mr. English, upon which we commented recently, has disposed entirely of their pretensions, and it is understood that they have now disappeared. However, they have had a pretty good innings, and they have succeeded in foisting upon buyers of the "bargain-hunting" class a good many fiddles of a very dubious kind.


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Hartney, Man., Aug. 2, '08.

Mr. Thos. Claxton,
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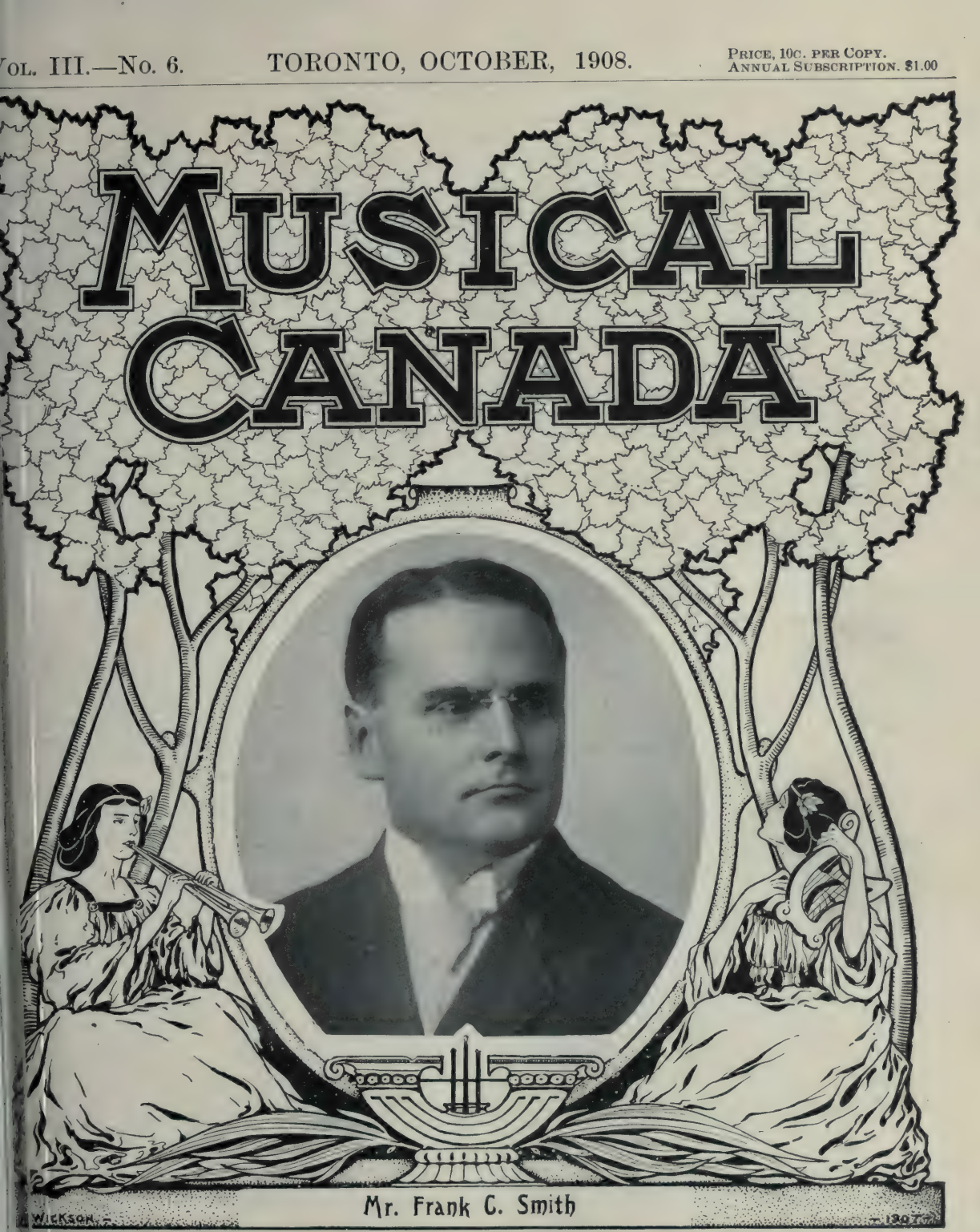
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## MR. FRANK C. SMITH.

WE take pleasure in reproducing on the front page of this issue, a picture of Mr. Frank C. Smith, one of the leading musicians of Toronto.

Mr. Smith was a pupil of Herr Yunck at the Detroit Conservatory of Music, and later went to Chicago, where he studied under the celebrated violinist, Max Bendix, at that time concert-master of the Theodore Thomas Orchestra. He is well and favorably known here, both as a soloist and ensemble player, for apart from his many appearances in recitals, he is a member of the Toronto String Quartette, and leader of the violas in the Symphony Orchestra. Mr. Smith has been most succesful as a teacher, having in his classes a number of very talented young violinists. He has been appointed by the Senate of Toronto University, examiner in the violin department.

## FROM THE CAPITAL.

OTTAWA, September 20, 1908.

ALREADY there are not wanting many indications of renewed activity, and advancement in musical circles. Ottawa will in all probability enjoy the privilege of hearing a new orchestra of its own, the formation of which is being undertaken by J. Albert Tasse, a young violinist, who is singularly gifted and who has been most successful as a teacher. It is his intention to organize an orchestra of about thirty-five members, many of them pupils of his own. Mr. Tasse has repeatedly given evidence of his ability to conduct and the consummation of his project is confidently looked forward and may be anticipated with no little pleasure. Another new and interesting announcement is the formation of a male choir of forty voices under the baton of Mr. Amede Tremblay, the clever organist of The Basilica. There is unquestionably plenty of material, need of and room for such an organization. Mr. Tremblay has had plenty of experience in choral work and with his well known high ideals in music the success of the new society is assured.

Mr. James A. Smith, to whose good judgment the citizens of Ottawa are indebted for the Orpheus Glee Club is busy formulating plans for the coming winter. Practices will be resumed shortly and a new departure will be made at the annual concert in February, which will be held in the Russell Theatre and interest added to the occasion by having the assistance of soloists from abroad. Several names are at present before the committee of which announcement will be made later. The society is an excellent one and deserving of generous encouragement. Hitherto it has been altogether too modest in its retirement and there can be little doubt that in adding to their already enjoyable concerts sufficient patronage will be forthcoming to amply repay any extra outlay.

Mr. Arthur Dorey, who recently returned from a two months' visit to relatives in England, on the 6th of September, resumed the series of delightful

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These recitals are justly popular as they are entirely free, Mr. Dorey devoting his time and splendid talents gratuitously for the pleasure of the public and the general advancement of music. Speaking of his visit to the old country Mr. Dorey expressed himself as disappointed with the singing of the boy choristers he heard in many of the London, England, churches and judging by reports of others well qualified to judge, Mr. Dorey is not alone in his opinion.

Miss D. Jane Lavoie left Ottawa on Friday last en route to Berlin where she will study piano for the next two years.

Miss Lavoie is a pupil of Laliberte and a protege of Lady Laurier, who has already taken a great interest in the future career of her gifted young friend. At recitals given both here and in Montreal last winter Miss Lavoie's playing received unstinted praise not only for her very facile technique, but because she is also possessed of plenty temperament, which bespeak for her a very brilliant future in her chosen art.

Miss Helen Davies, who has been appointed Superintendent of Music, in the schools of Peterboro, visited Ottawa on Thursday last to enquire into the excellent methods in use here. Mr. Jas. A. Smith has only been in charge of the music here a comparatively short time, yet already splendid results have been attained. Miss Davies' visit to Ottawa, instead of to some of the older Canadian cities, is therefore a well deserved compliment to Mr. Smith, as well as a very practical expression of appreciation of his work.

Miss Davies is soprano soloist in St. Paul's Church, Peterboro, and during her short visit here at the request of Mr. Herbert Sanders, the new organist of the Dominion Methodist Church, she was good enough to give a short song recital to the choir on Friday evening last, her principal numbers being "Divine Redeemer," and "Hear Ye, O Israel." She has a voice of beautiful quality, wide in range, perfectly equalized, and sang with ease, charm and true understanding. We shall look forward to hearing her again in Ottawa during the coming winter. Mr. Herbert Sanders, the newly appointed organist of the Dominion Church assumed his new duties on the 1st September and has already made a number of desirable changes in his choir, advertising for new soprano, contralto, and bass soloists. His first organ recital will be given shortly when he will be assisted by Donald Heins, violinist and Miss Norma Brennan, soprano., this being anticipated with much pleasure. Mr. Sanders is sure to make his influence felt in the interests of good music and will I know prove a very important addition to the musical world of the capital.

No little interest is already being taken in the forthcoming visit of the Sheffield Choir to Ottawa, where they will give one concert in the arena on the evening of the 4th of November. Besides a reception by the Governor-General and a luncheon tendered by the city, there can be no doubt that their reception in Ottawa will be quite worthy of the capital of the Dominion. Dr. C. A. E. Harriss deserves the hearty thanks of the people of the Dominion for bringing to their very doors what is conceded by all to be one of the finest choral organizations in the world, and everything points to a notable and brilliant tour. L. W. H.

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## MUSIC IN MONTREAL.

MONTREAL, September 24, 1908.

So far, few definite announcements have been made for the coming season in Montreal. It is, perhaps, yet too early to know just whom we shall hear and exactly when we shall hear them; but Eames, Sauer and Lhevinne are promised to us, and Calve is booked for a "farewell" concert in the Arena on the 19th of October. The Symphony Orchestra will be heard in six concerts; and Mme. Marguerite Froelich is responsible for the formation of the Beethoven trio, a chamber music organization, consisting of herself as pianist; M. Albert Chamberland, violinist; and M. Dubois, 'cellist. Those concert-goers who were fortunate enough to hear Mme. Froelich last season feel that the artistic success of anything she may undertake is assured.

Much is expected of Dr. Perrin, the new head of McGill Conservatorium of Music, and the forthcoming visit of the Sheffield Choir is eagerly anticipated.

Fresh from her study in Paris, Miss Mabel Barker, a prominent church and concert soprano in Montreal, has given this summer some successful concerts in the Eastern townships. Prior to sailing for Europe Miss Barker was soloist in St. James' Methodist church.

Apropos of St. James—Mr. Harry B. Dickinson plays the organ there now, and the choir has lately been vested.

A. H.

## FOIBLES OF MUSICIANS.

WHEN listening to the wonderful strains of Beethoven's immortal symphonies and sonatas it is difficult to imagine that they could come from the pen of such an eccentric man. Though musicians are, as a rule, men with many pecularities, Beethoven was probably the most extraordinary of them all.

He wrote his music in all sorts of places—when dining, walking or conversing with a friend. Often in the midst of a crowded street he would stop and write furiously for a few minutes on the back of a letter or an envelope, oblivious to the bustling crowd about him. Some of his greatest themes were composed when he was walking along in the pouring rain, for in the worst weather he was a familiar figure in the streets of Vienna, and, though often the object of much ridicule and many gibes, he was profoundly inattentive to his surroundings, as his mind was wholly occupied with his music. His friends were not unaccustomed to have him break off in the midst of a conversation and begin to write rapidly some motif which had presented itself to him.

This great composer would play for hours at a stretch, and in order to cool his hands, which often became feverish, he would seize a water jug and walk about the room, pouring the water first on one hand and then on the other, utterly ignoring the fact that there was no receptacle to catch it. This was the cause of many of his hasty retreats from his lodgings, for the slightest complaint would cause him to give notice to quit, so puerile was he at times. As a result he sometimes was paying for no fewer than three different lodgings at the same time, which, after engaging for a month, he had abruptly left in a day.

Though Haydn ranks next to Beethoven on the list of eccentric musicians, still their peculiarities were very unlike. Beethoven lived in the midst of disorder and confusion, while Haydn averred that he could not compose a line unless everything in his study was in its exact place. Even every ornament must be where it belonged.

He always rose early to write, for he found his greatest inspiration when the birds were singing in the dewy morning hours. His most extraordinary characteristic, however, was to don his full court dress, with bob wig, hat and ruffles, and put on his finger a certain ring before he wrote a line, for he declared that he had not a musical idea unless so attired.

Mozart cannot be called eccentric in the same sense as the two mentioned, for they were very retiring—in fact recluses—while he was to a great extent a man of the world. To him, however, must be credited one of the strangest documents that perhaps have ever been written.

He became engaged to a young woman, and at the request of his future mother-in-law he drew up in the presence of an attorney a contract which bound him to marry one of the woman's daughters within three years, the said daughter always having the liberty to refuse the composer if she wished to marry another. But in case Mozart was unable to carry out his intention through lack of necessary funds or through the woman's refusal he pledged himself to support her in the condition of a stranger, no matter where or how she lived, all her life.

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This support was to be a fixed sum paid quarterly or half yearly.

Wagner, too, was not exempt from peculiar fancies. His mind seemed to run to the gruesome, and during his lifetime he had his grave constructed. It was in the garden back of his home, and he would often go and look at it that he might not forget its existence. But the worst of it was that he constantly insisted that his friends should remember it, too, and when he was entertaining them at dinner he would suddenly break off the conversation and begin declaiming on eternity and the grave.

"My friends," he would say, "in the midst of life we are in death. Death is a lot that we all must face, even so great a man as myself. I, too, must die. I should like very much to show you my grave, if you will allow me."

And, starting from the dinner table, he would lead the way, followed by his guests, to the corner of the garden where his grave was, and there he would give his companions further dissertations on eternity,

Meyerbeer gathered his thoughts amid the rumble of thunder, the flash of lightning and downpour of rain. In order more fully to expose himself to the stimulating effects of the elements he had constructed for himself at the top of his house a room whose sides were entirely of glass, and here he would hasten at the approach of a storm and amid its fury would have a rush of musical thoughts.

There is a story about him to the effect that once when entertaining friends at dinner he heard a distant rumble of thunder just as the soup course was served, and to the astonishment of his guests he hastened from the room to his musical chamber and left them to take care of themselves for the rest of the evening.

The Italian composer, Donizetti, courted inspiration by a means which proved so injurious that it caused the premature decay of his faculties. He was accustomed to shut himself in a room with a quantity of music paper, pens and ink and three or four pots of strong coffee. He would then begin to write and drink, and when this supply of coffee was exhausted he would order more and continue to drink it as long as he wrote.

He asserted that the coffee was necessary for his inspiration. The result of this pernicious habit was a yellow, parchment-like complexion, with lips almost jet black and a nervous system which soon caused his breakdown and death.

Rossini was perhaps the laziest of all musicians whose names are famous. He would rarely rise until midday, and often when he woke and the weather was dull or the muse did not inspire him to write, he would turn over again, and after directions to his servant to be called the following day would sleep blissfully for another twenty-four hours.

He did most of his writing in bed, and before retiring for the night he would place music paper and a pencil near his bedside so that he would not have to move in order to have the means at hand for writing down the musical thoughts which came.

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It is told of him that after writing part of a beautiful duet for an opera the sheet on which he was writing fell to the floor and, caught by a puff of wind, was soon beyond his reach. He was too lazy to get it and thereby disturb the nicely arranged bedclothes, so he set to work and wrote another melody, as he could not remember how the first one went. Thus in the opera "Il Turco in Italia" there are two duets for one situation, and singers can choose the one which pleases them best.

Liszt was probably the vainest of great composers, and also one of the most capricious. It was only when in the mood that he would play, and if pressed to do so against his will he would often become almost insulting.

It is told of him that after being entertained at dinner he was asked by his hostess to perform on the piano, and on refusing and again being asked he stalked to the piano and after dashing off a short but brilliant composition he hurried from the room, saying as he went: "There, madam! I have paid for my dinner!"

On a similar occasion, after a dinner party, he was pressed by his host to play. Not being in the mood, however, he refused; but, no doubt thinking that genius needed urging, his host insisted. The musician then walked to the piano and, turning his back to the keyboard favored the company with one of the popular airs.—Mary Hamilton Talbott, in *New York Tribune.*

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THE accompanying portrait is that of Mr. Harold Key, concert and oratorio baritone, and organist and musical director of the First Methodist Church, St. Thomas. Mr. Key received his musical education at the Guildhall School of Music and the Metropolitan School of Music, London, England, where he was also associated for a number of years with the Alexandra Palace Choral Society under Mr. George Riseley. Mr. Key has a pleasing personality

and possesses a melodious voice of flexibility and wide compass which enables him to sing the most difficult oratorio parts with ease and finesse. Though a young man, Mr. Key has composed several songs, amongst them being "The Young May Moon," and "Peace," published by Nordheimer's, Toronto, which are deservedly popular.

In his home town Mr. Key does excellent work for the advancement of music in all its branches His choir is one of the best and his concerts are always anticipated with much interest.

---

IT happened at the band concert. Several items had been played without arousing his interest, but when Mendelssohn's "Wedding March" was begun he aroused himself. "I think I know that piece," he said. "I'm not great on classical pieces, but that sounds all right. What is it?" "That," replied she, with a twinkle in her eye, "is 'The Maiden's Prayer.'" He won't have to pay the bachelor tax now.—*Exchange.*

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# MUSIC AND THE STORM.

BY MRS. TALBOT HUNTER

Author of "Marcus the Chattel," "A Doomed Inheritance," "The Dark Brown Overcoat," &c.

"WHAT a fuss you English make," said Count Galitzkin, as he sliced his lemon, "about your cup of tea, knowing neither how to purchase it nor how to prepare and serve it."

He spoke English with that limpid purity of accent and easy fluency for which the Russians and Poles are so remarkable in using our language, and smiled slyly at the hostess. It was a bantering retaliation on certain comments she had made as to the hygiene of tea used with lemons and without sugar.

Mrs. Marchmont took up the silver fork from the tray and briskly, even defiantly, stirred the teapot.

"I'm sure," she said, with rising asperity, "there is no better tea to be bought than we get in the city, and I always buy it from the same firm. Honest, delicious tea! What a fragrance it has! As for the compound you have in that cup, Count, it is as yellow as amber, and smell's like a witch's potion."

The Count still smiled, and sipped the beverage below the floating lemon with zest. To this house where he visited *en famille*, he always carried a small parcel of tea in his pocket, and infused it himself in a queer little porcelain cup with a lid to it.

Mrs. Marchmont was not fond of foreigners, and had a truly British prejudice against foreign ways, but it happened that Count Galitzkin was her son's most intimate friend, and she never fell into the grave error of casting the shadow of her prejudice over the simple wishes of his life.

"I don't call it fit for a Christian," she added emphatically.

"But madame forgets," protested the Count gently, "that I am not a Christian and never was."

"Well, don't boast of it," said Mrs. Marchmont severely; "and besides, Count, I think you just enjoy shocking me, and so—I don't believe you."

"Come, come," said Eric across the table, "give me another cup, mother, and don't blame Sergius for liking Russian tea. You know you would stand up for your own teapot in St. Petersburg."

"That I'm sure I should!" assented the lady heartily.

Eric and his sister Alice joined in the laugh at this ingenuous admission. The conversation branched on to various topics, and Count Galitzkin rose to light his cigarette, and seating himself at the piano began to play a nocturne of Chopin.

Eric, with whom the love of music was a veritable passion, turned to his friend, and forgot everything in the witchery of sound. No one can play the piano like a Russian or a Pole! No one seems to be such a master of the keys, gifted at once with the technical skill and the magnetic power to woo from them the wild sound of music in its every mood; the very poetry of harmonious thought.

Eric breathed rapturously.

"Oh, Sergius," he murmured softly, "play on, play on!"

Count Galiztkin's hands moved wildly over the throbbing keys.

"It is thus we express ourselves to one another, friend," he said in a tone as low.

"How dark it grows?" said far-off Alice.

"A thunderstorm is coming," said the musician, and quitting the nocturne for the moment his magic fingers wandered into the "Tourbillon."

"That is what makes my head so bad," remarked the matter-of-fact Mrs. Marchmont.

"The 'Tourbillon,' madame?" asked Galitzkin, suddenly pausing.

"Oh, no, Count! How can you? The music is very nice! Alice, you and Eric had better go and close the cucumber frames. My goodness! Who is that rushing up the path?"

The gentlemen moved across towards the French window in natural curiosity, when there halted before it a trembling figure clad in white.

"I beg your pardon," said the panting visitor. "My name is Brenda Druce. I am governess to Mrs. Shaw, who lives at Greenbank Villa, nearly opposite. They have gone out for the day, and there is no one in the house but cook. I'm so terrified of lightning, I can't hear to be by myself. I have run to you, madam, in the most unceremonious manner. Please excuse me."

"Pray come in, Miss Druce," said Mrs. Marchmont courteously.

She gently drew the young lady into the room, and introduced the company. The unbidden guest made a hasty acknowledgment, and as a vivid flash lit up the room she dropped into a chair with a sharp cry, and shuddered. An overmastering fear is an annihilator of conventionalities. Alice sat by the enthralled maiden and held her hand. Count Galitzkin returned to the piano and played nocturnes. It was a weird and striking scene.

* * * * * * *

"How foolish I am! How absurd it must appear!" faltered Miss Druce when the storm had passed, and she rose to take leave of her entertainers.

"It always seems to me absurd to be afraid of lightning," remarked Galitzkin philosophically, as he left the piano, "for it can do no good. Why be afraid of the order of Nature? If you are fated to be smitten by a fiery shaft——"

"Don't talk of it, Count," interrupted the young lady hysterically; "the horror overwhelms me."

"It is all past now," said Eric, soothingly. "The storm has vanished, and done no damage—here, at least."

"Hasn't it?" said Mrs. Marchmont sarcastically, as she turned from the window. "You forgot to close the cucumber frames, and the plants are drenched! Are you really going, Miss Druce? What a hurry you are in."

"I was asked to keep house," said Miss Druce

nervously, "and ought not to have come out, but fear of the storm overcame everything."

"Well, we are near neighbours, it seems," said Mrs. Marchmont graciously. "You must often come in and see us; it will be so nice for Alice."

She said this out of politeness and to fit the occasion; the next moment regretted it when she saw the very small white teeth of Miss Druce revealed in a charming little smile as she demurely thanked her.

"What a fool I was to say that," said Mrs. Marchmont inwardly, "and to a witch-face!"

She had a fixed idea that every woman wanted to catch Eric. This species of weakness is very vigorous in many maternal minds.

The two gentlemen gallantly escorted Miss Druce to her own gate.

"That's a wonderful face," remarked Eric, as they walked back to Langholm. "Is she not beautiful, Sergius?"

"Who?" asked Galitzkin, abstractedly. "Oh, you mean the young lady? Well enough. Very silly! I detest red hair," he said, inconsequently, after a short pause.

"Her hair is not red!" said Eric, with sudden and indefensible annoyance.

"Is it not?" said Galitzkin carelessly. "What do you call it, then?"

"I call it flame-colour."

"Red flame, or blue?"

"Don't be an ass, Serge! How sweet is this cool, delicious air!"

"And my brow is so hot," said Sergius, "just feel it."

He took off his straw hat, and the reedy black hair seemed to stir on the scalp.

As Eric laid his hand on his friend's brow the touch thrilled him with an ugly prescience. He withdrew it greatly disturbed.

"We'll have a seltzer, old man," he said as they walked up the garden.

"I have an appointment, madame," said Galitzkin, as they re-entered the room. "I must catch the quarter-past eight train to Broad-street."

"You did not mention it before," said Alice in surprise. "But play a little before you go, Count. We love your music."

Galitzkin smiled wearily, and sat down to his favourite theme.

"My music!" he said almost mockingly. "But this is not my music. It is glorious heart-breaking, maddening Chopin! Hear him speak."

He struck the tender Andante in F. Major and the keys teemed to breathe and sob beneath the lightning of his touch.

"Do you hear him, Eric?" he said in a tone audible only to his friend standing near. "I mark this upon you! Listen to my soul!"

Eric returned no reply. He shivered, and paced up and down as if disturbed in mind.

"I wonder what's the matter with Galitzkin," said Alice, when he had gone. "He seemed so strange."

"It's the thunder in the air," remarked Mrs. Marchmont in her usual practical manner. "I'm sure it has given me an awful pain in the head."

Mrs. Marchmont went to bed before her usual time, and Alice, in following her brother up to his study with a candle, previous to lighting his reading-lamp, was startled by his turning to her in agitation.

"What's the meaning of this?" he demanded hoarsely. "Who's playing in my study?"

"Ridiculous, Eric!" replied Alice, pressing forward with the light. "There is not a sound."

"But there is!" shouted Eric excitedly, "Hear him now, Alice. It's a man, and he's playing the nocturne in F major!"

"What a wild fancy!" laughed Alice, as she opened the door and placed the candle on the desk in the middle of the room.

Eric rushed in after her. Opposite the door stood the piano; on the stool before it sat a man playing. As Eric advanced he spun round and looked at him with a mocking grin. Then he, rose, moving with a fantastic motion towards him, and dissolved like a cloud. Eric uttered a cry and fell headlong—senseless. It was Galitzkin!

When he recovered, the first thing he was distinctly conscious of was that Alice was bathing his head with some aromatic liquid and weeping over him.

"What's the matter?" he said.

"That's what I want to know. When you fell I unfastened your collar and reached this flacon to bathe your head. I have not called mother; she would have got into such a state. I think she's asleep. Oh, Eric, do tell me what affects you!"

"Did you hear that music?"

"No, not a sound."

"As we came up to the study I heard the nocturne on the piano. As we entered I saw a man sitting at it. He rose and came forward and faded into the air!"

"Why, you're dreaming Eric! How absurd!"

"It's a portent I tell you, Alice; a foreboding of calamity to see such a man. The man was Count Galitzkin! He was playing the nocturne in F major!"

"Oh, this awful music is turning your head, I begin to hate the name of Chopin. Don't play dear, for ever so long. Forget about it."

"I can't, Alice, I can't! I must go on playing the nocturne. It has been laid on me like a doom. I can't resist it. You heard what Galitzkin said, 'I mark this upon you. Listen to my soul!'"

"I wish he wouldn't come here—horrid Galitzkin. And I used to think him so nice."

Galitzkin came no more to Langholm. A brief letter informed the family that he had been summoned suddenly to Paris, and that he did not know the duration of his stay. The intelligence seemed to oppress Eric with a kind of gloom, and a strange restlessness pervaded his life. Alic looked disturbed and unhappy. The summer days dawned and faded, and whenever he was left alone in the evenings Eric played the one everlasting theme.

One breathless August evening Mrs. Marchmont and her daughter stood watching the crimson glow deepening in the western skies, and the elder lady unburdened her mind.

"I'm sure," she said in her most oracular tone, "something dismal seems to overhang the house. I feel quite irritable. It's just what I have always thought; no good ever came of being too friendly with foreigners."

"What do you mean by 'too friendly,' mamma?" interrupted Alice. "Eric is very fond of the Count and must greatly miss him."

"Yes, and the way he vanished, as one may say, just writing that stiff note in excuse. He could not have done more if we had offended him. I think he is most ungrateful, such friends as they were. I shall tell Eric."

"Don't," said Alice, imploringly. "I would not mention Galitzkin's name—at least, not to censure his behaviour."

"A pretty thing," said Mrs. Marchmont, much nettled by this advice, "and pray why not?"

"I think it would only trouble Eric," answered Alice. "And, besides, that is not the only weight on his mind. Oh, look, mamma, there they are now—amongst the roses!"

"It is my fault," said Mrs. Marchmont, bitterly. "She is alone in the world, and I felt so sorry for her. She has a hard life, and I thought if it were a daughter of mine. But I see how it is."

"Well," said Alice, who was called the family optimist, "if he loves her we must just love her for his sake."

"Much comfort there will be in that for a loss like mine. Make some excuse for me, Alice. I can't come down again to-night," said Mrs. Marchmont, sailing up to her room to have what Oliver Goldsmith tells us women dearly love—" a good cry."

Meanwhile the couple "amongst the roses" in the lovely old garden were conversing on the theme that was vexing the mind of Mrs. Marchmont—they were talking of Galitzkin.

"And have you heard nothing more from the Count, Mr. Marchmont?"

"Not since he wrote on leaving so suddenly for Paris."

"I can't bear him," said Brenda impetuously. "I can't understand your liking him."

"Ah," said Eric, dreamily, "we don't love people for their fitness, but for the laws of attraction. As for Galitzkin, I assure you he is very amiable and kind, and we have been friends, without a quarrel, for years."

"More's the pity," said Brenda heartily. "He would, for a motive strong enough, become a deadly enemy. He is courtly in his manners, I acknowledge and very nice, no doubt, but he impressed me with a sense of revulsion, I hope I shall never have to meet him again."

"If he were to call now should you run away?"

"I should like to," answered Brenda, with an uneasy laugh, "but he would not let me. And that's why I hate Count Galitzkin. I'm afraid of him. I mean afraid of his soul."

Eric started, and turned pale to hear his own sentiment, uttered a few weeks before, expressed now by the excited girl.

"Let us not talk of Galitzkin," he said hastily. "When we hear of his return we can let you know. He need not distress you. Come back, now you have seen the latest of roses, and play us a waltz of Strauss'."

"What has become of Alice?" said Brenda, with heightened colour, as she walked swiftly back to the house.

They entered by the French window, which was never closed in fine weather; the same window which Brenda had crossed for the first time on that fateful evening in June.

Alice was not in the room, but she put her head in at the door to say:

"Excuse me for a few minutes, dear. Mamma has got another attack of her neuralgia; I'll be down direetly."

Brenda nodded. She was already at the piano, her fingers flying through the waltz.

"You are very fond of Strauss," she remarked, as Eric took his seat beside her.

"I am now," he answered, with a strange smile. "His music is a tonic in sound. Don't you like it"

"I get rather tired of dance music," said Brenda "I have to play so much of it to the juveniles."

Suddenly the tears started to her eyes and she trembled.

"I don't like this piano, Mr. Marchmont," she said. "The keys seem to be alive, and to thrill and confuse me. Ah!"

"You are growing nervous," said Eric, with a tremor in his voice. "It is selfish of me to let you play so long. Come away."

Brenda's bosom heaved as with a repressed sob.

"I don't know what has made me so stupid," she exclaimed, as her fingers, without a minim's rest, broke off the clarion-song of Strauss, and struck unfalteringly into the nocturne in F major.

"Brenda! Brenda!" Eric said with a strange cry, as of one in mortal pain, "whatare you playing?"

"Chopin," answered Brenda, who was utterly ignorant of the story of the nocturne. "It is odd, I never play Chopin unless by desire. Something seems to impel me now. I'm not myself."

Eric sat as if transfixed, and as the last notes died away the girl turned from the instrument to find him pale as marble.

"Are you ill?" she said, springing up in sudden alarm. "I will call Alice——"

"No, no," said Eric hoarsely, "that music affects me painfully. Never play it to me again. Promise—promise!"

"Indeed, I never will, of my own wish," said Brenda seriously. "I did it without intention. Something commanded me—it was irresistible."

"Ah, do not say so," murmured the lover caressingly, but in a tone of sore distress. "Heaven

forbid that a morbid idea should ever possess you. Why should any inquietude invade your beautiful, peaceful life?" he added, impetuously seizing her hands. "Brenda you are all the world to me. Do you think me too presumptuous in asking if I could hope to be the same to you?"

Brenda could not find voice to answer, but Eric clasped her to his heart, and with this strange wooing they became lovers, never to be foresworn!

The next morning Eric, without vouchsafing any explanation to his family, sent the piano away and went into town to order a new one. He commissioned Pulaski, a Polish friend, an instrument-maker, to choose it for him, feeling too nervous and depressed to go to a house of business and experiment upon the range and tone for himself.

About a week after the new piano was delivered at Langholm, Eric had said to his sister:

"Don't ask me to open it, Alice. I wish it to be opened for the first time by Brenda."

There was a menace of a thunderstorm throughout the afternoon and evening. At about eleven o'clock it became very violent, and Eric, whose nerves were in a state of extreme tension, wrapped himself in his dressing-gown and went down to see whether the front window was securely fastened; he had fancied he had heard a cry from the garden.

He looked at the handsome piano and smiled.

"How pleased she will be to-morrow!" he thought.

His gaze became fixed upon the instrument. His breast heaved, and an expression of agony contracted his features. Suddenly, as by a passionate impulse he threw up his arms.

"It's all no use!" he cried wildly. "I cannot resist him! Once more I listen to his soul!"

The cold dew started to his forehead as he drew forth his keys, and, like a man in a dream glided up to the piano to play the Nocturne in F. major once again. Seating himself at the instrument Eric unlocked it, and was about to strike the keys when a slight cracking sound caused him to lift his eyes. He saw the piano open at the top, he saw the terrific face of Sergius Galitzkin rise from it black with the fell fury of insensate hate. In an instant Eric comprehended the situation. It suddenly recurred to his mind that Galitzkin and Pulaski were acquainted! He knew himself to be the victim of some foul treachery. The keys of the piano were soundless, for the strings were gone —it was an empty case!

The eyes of the two men met—the gaze of one was malign and deadly, the other fixed in strange horror.

"So you have changed your piano?" said Galitzkin, sneeringly. "Why did you ask Pulaski to keep this one in his own house for a week before sending it to you?"

"I wished," answered Eric in a hollow voice, "to have an instrument that indifferent hands had played upon—that had no curse upon it."

"Ha, ha! Fool! you had not remembered that I was acquainted with Pulaski!"

"It did not occur to me—and I did not know you were in England."

"I have been on the spot, and watching you. So you wearied of the Nocturne in F major? I marked it upon you."

"It is a curse you laid upon me," cried Eric wildly. "It embitters my existence—take it away!"

"So be it, then. Give up Brenda, and I release you."

"Brenda! What do you mean?"

"I left her at sunset this evening. I have confessed to her the madness of my passion. She has told me all. To be brief—she hates—she scorns me—and loves you! Give her up!"

"Never! She would not marry you."

"That I should have to endure," said Galitzkin with a hideous smile, "but she shall never be yours!"

Eric struggled to his feet, with his eyes fixed on the dark magnetic face of his deadly enemy and receded, but only to fall headlong under his baleful gaze. Galatzkin, with a savage laugh, sprang from the piano. He closed it sharply and strode to the window in triumph. At that moment a blinding flash of lightning lit up the room.

When Eric recovered consciousness it was a calm sunny morning. He was lying on the sofa, and his sister and Brenda were kneeling beside him. The family doctor stood there with a very grave face.

"He will have a long illness," he said, "after all this trouble. The shock of seeing his friend struck down by lightning must have caused this swoon."

"Oh yes!" said Alice, earnestly. "Count Galitzkin was his dearest friend!"

Brenda, who knew all, shuddered and wept.

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A' MUSIC whatever is o' Scottish origin an' derivation. It a' cam Sooth frae ayont the Tweed. A' music just resolves itsel' intil' a meexture o. Tweed-ledum an' Tweedle-Dee—the Scottish Dee' The oreeginal St. Cecilia was a Miss MacWhirter. She invented the bagpipes.


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## OUR LONDON LETTER.

LONDON, *Sept.* 11.

THE season of opera at Convent Garden came to an end at the end of July and its cessation marks the end of the musical season. It may be of interest to note that eighty-one performances have been given, twenty-four works having been performed. The respective number of representations were as follows:—"Aida" 4, "Armide" 2, "Barbiere di Siviglia" 6, "La Bohème" 5, "Carmen" 2, "Cavalleria Rusticana" and "Pagliacci" 4, "Faust" 2, "Fedora" 1, "Der Fliegende Hollander" 2, "Les Huguenots" 3, Lucia di Lammermoor" 6, "Madame Butterfly" 4, "Manon Lescaut" 3, "Die Meistersinger" 3, "Otello" 5, "I Pescatore di Perle" 3, "Rigoletto" 5, "Tannhauser" 2, "La Tosca" 2, "La Traviata" 7, "Tristan und Isolde" 3, "Die Walkure" 3.

There will be no autumn season of opera at Covent Garden this year, the house being in the hands of the builders for some important alterations to the seating.

The Beethoven and Mozart M.S.S., which were bequeathed by Miss Harriet Plowden, who died in 1907, to the British Museum, were the subject of a summons which was heard before Mr. Justice Swinfen Eady, who decided that under the bequest in her father's will Miss Plowden was entitled to dispose of the manuscripts by will. They comprise the original M.S. of Sonata No. 1, for pianoforte and violin by Beethoven, and of ten quartets by Mozart (six of them dedicated to Haydn and three to the King of Prussia).

Dr. H. A. Harding, of Bedford, has been appointed Secretary to the Royal College of Organists, in place of the late Dr. Sawyer, who died a short time ago.

A Herr D. Ruff has recently written an article upon violins, and according to a paragraph in the London papers he tells the following extraordinary story about "one of the most valuable Guarnerius violins in existence." He states that it was once the property of the Emperor Napoleon and that it was captured as a trophy by a trumpeter after the battle of Waterloo, wrapped up in his great-coat and carried away on his saddle. Of course, when he got home he found the pretty thing in pieces! To cut a long story short, the violin remained in this parlous condition until the trumpeter's widow acquired a second husband who carried the pieces to a repairer of violins who offered the usual fabulous sum. The most debateable part of the story is the conclusion in which Herr Ruff says: "I have often seen this violin and heard it played upon. The varnish has been rubbed off in places and the back and belly are seamed and pieced like patchwork, but the lovely tone is there still, pure and clear as an angel's voice." These stories of wonderful violins that have been found in this damaged state are always recurring, and one is almost compelled to think that the authors invent them. The idea that a violin in such a condition can be "one of the most valuable" is preposterous, and it is not at all unlikely that the violin as well as the story have a common orgin in the Fatherland.

In this connection it is interesting to note that Marshall Junot actually had two valuable violins in his baggage which was captured at sea by an English vessel while being sent from Spain to France during the Peninsular War. Napoleon himself was not at all musical and he is not likely to have included a violin among his *impedimenta* in his hurried marches during the troublous times of the Hundred Days. An anecdote is told of the great Emperor that on one occasion coming into a room where Mara, the great violoncellist, was playing on his Stradivari, he seized the instrument from the hands of the astonished player and placing it between his legs, booted and spurred as he was, said: "Is this how you do it?" The horror of Mara can better be imagined than described.

The months of August and September are practically a "close season" for music in London, the metropolis being popularly supposed to be empty —that is to say society is out of town. As a matter of fact, if it were not for the Promenade Concerts there would be really nothing to chronicle. These concerts commenced at the Queen's Hall on August 15th, and one is bound to admit that the orchestra is finer than ever. A notable improvement has been made in the horns, the late principal having been superseded by Mr. Brain, a young English player of more than ordinary talent. The Queen's Hall orchestra, however, is hardly the best school for a rising horn player, Mr. Wood having lately developed a passion for having the horns the most prominent instrument in the orchestra on almost every possible occasion, quite irrespective of the composer's intentions. The consequence is that the players form the habit of overblowing and overplaying. However, apart from a few such faults as this, Mr. Wood is a most able and painstaking conductor, and the series of concerts is a most enjoyable one. On August 19th, a somewhat smaller audience than usual was drawn to hear Brahm's First Symphony, which was admirably played. Miss Mathilde Wurm played the solo part in Schuman's Pianoforte Concerto with considerable charm and poetic insight. Among the other items in the programme of this fine concert were Weber's Overture "Oberon," and Sullivan's Overture, "In Memoriam." An interesting feature of these concerts this year will be the performance of twelve of Haydn's earliest symphonies which have recently been issued by Breitkopf and Haertel in their new and complete edition of Haydn's works. These symphonies will mostly be played on Saturday evenings, and it will be instructive to note the composer's progress from this early period to the well known later symphonies such as the "Salomon" set. As on former years at the "Proms," Monday evenings will be devoted exclusively to Wagner selections, Wednesday's programme will always include a symphony, and Friday will be a Beethoven-Mozart night.

"CHEVALET."

## BEETHOVEN AND WAGNER BOLDLY CRITICIZED.

THE following original lecture by Dr. Reich, delivered last year is worth resurrecting. The account, which is condensed, is taken from the London Morning Post.

In his fourth lecture, on March 12th, at the Ritz Hotel, Dr. Reich treated of the idols of modern music and musicians. After a few remarks on his own musical education, enabling him, he said, to judge of these matters, the lecturer spoke of the historic forces that had allowed some nations to excel and prevented other nations from shining in music. The chief of those causes was the existence (or the absence) of a bourgeoisie proper. A mere middle class did not constitute at all a bourgeoisie. It was the peculiar mental and moral temper of the bougeoisie proper that was the ultimate cause of music as a great art. Owing to that decisive circumstance Imperial nations had never excelled and could never excel, in music, inasmuch as Imperialism did not admit of a bourgeoisie proper. The French and the Germans, and in a lesser degree the Italians, had alone given rise to a bourgeoisie proper; accordingly music, and in particular abstract or purely instrumental music, had flourshed in those countries. As soon as Germany succeeds in establishing a real Imperialism her musical gift would cease to be productive of works of the first order. Classical German music, then, was the art of German bourgeoisie, no German aristocrat having ever made the slightest mark in musical composition. That bourgeoisie was characterized by depth and wealth of emotion, but was somewhat heavy from a want of the sense of form. As in their literature, so in their music, too, the Germans had developed chiefly the two types of Goethe and Schiller, Mozart being the Goethe and Beethoven the Schiller of German music. With Beethoven much, too much, idolatry was indulged in.

To the Briton it seemed to be a law of Nature that Beethoven was the master of all masters. Yet few things could be more evident than the fact that Beethoven was ageing rapidly. The range of his emotional world was narrow; there was more shadow than light on his landscape, his invention was limited, his elaboration heavy. His later sonatas for the piano were lyrical effusions, and lacked the life of a dramatic sonata altogether. To admire them with ecstacy was to deceive oneself or others. He did excel in themes, that had well been called "entrail-melodies," and in his anger or indignation he was majestic. Shorn of life's richest harvests by his celibacy, Beethoven carried too much of the ballast of unfermented youth, and his longueurs, as for instance in the Eroica Symphony, first movement, were not infrequently intolerable. To hearers he appealed through his ponderosity. He preached all the time; he lived mostly on Sundays. He was at his very best in his Chamber music. On approaching more modern music he dwelt on Wagner's own characterization of the Wagnerian music-drama, "deeds of music rendered visible." Dr. Reich first gave a description of the aim and object of Wagner's musico-dramatic ideals. That new drama was different from the attempts of Gluck in the Eighteenth Century and from the French opera. It was a great feat, and astounding in its range both vocal and instrumental, let alone the vast forests of Wagner's libretti. But it was vitiated by two fundamental shortcomings: firstly, the dramatis personæ had no true dramatic life of a high order in them; secondly, the music was largely the musical glorification of the bas etages. Mediæval German heroes were neither epic, nor dramatic. The Crusades had never inspired a great epic, nor could they really inspire great music. The emotional temper of a Siegfried or Parsifal contained none of the phenomena suggesting modern music. German, like Greek mythology, was averse to modern musical expression. As to Wagner's music, it appealed to the "nerves" much more than to the heart. It was the music of wild restlessness, of unavowed carnality, or of hysterical asceticism. He did not mean to deny that Wagner abounded in great beauties, but those beauties were only, all the fierce denials of the Wagnerites notwithstanding, on the line of a livelier Meyerbeerism. Coming finally to the most modern music, Dr. Reich, taking up again the consideration of the historic conditions of music, maintained that the contemporary Germans, losing, as they were doing, more and more of their former bourgeois character in consequence of the rising Imperialism of Germany, were distinctly sinking as composers. The clearest symptom of that ebbing force was to be found in most of the compositions of Richard Strauss.

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The Moody-Manners Opera Co. commenced on Aug. 17th, a three weeks' season of opera in English at the Lyric Theatre, London, with a successful performance of "Lohengrin." Madame Fanny Moody repeated her former successes as "Elsa," and Mr. Philip Brozel, who has been absent from England for some years appeared as the Knight of the Swan. Mr. Lewys James was an excellent Telramund, and Mr. Charles Manners as the King and Miss Marie Roger as Ortrud, completed the cast. The works chosen for representation are mainly established favorites such as "Madame Butterfly," "La Bohéme," "Aida," "Tannhauser," etc., but a revival is promised of Meyerbeer's "Etoile du Nord," an opera which has not been heard in London for many years.

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RUDOLPH GANZ, the Swiss pianist and composer, now at Zurich, is reported to be writing an opera on the subject of "Monna Vanna."

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ADVERTISEMENTS and changes of advertisements for the November number (Sheffield Choir Souvenir) must be handed in on or before October 14th.

## CONSERVATORY OF MUSIC ORGAN.

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A number of the stops are on high wind pressure and, in order to completely cover the range of the super octave couplers, 73 pipes run through the compass of each register.

The complete specification is as follows:—
Compass of manuals, C C to C, 61 pipes.
Compass of pedals, C C C to F, 30 pipes.

### GREAT ORGAN.

| | | | |
|---|---|---|---|
| 1 | Double Open Diapason | 16 ft. | 73 pipes |
| 2 | Open Diapason, No. 1 | 8 " | 73 " |
| 3 | Open Diapason, No. 2 | 8 " | 73 " |
| 4 | Doppel Flöte | 8 " | 73 " |
| 5 | Dolce | 8 " | 73 " |
| 6 | Principal | 4 " | 73 " |
| 7 | Wald Flöte | 4 " | 73 " |
| 8 | Twelfth | 2⅔ " | 68 " |
| 9 | Fifteenth | 2 " | 68 " |
| 10 | Mixture | 3 rks. | 219 " |
| 11 | Trumpet | 8 ft. | 73 " |

### SWELL ORGAN.

| | | | |
|---|---|---|---|
| 12 | Bourdon | 16 ft. | 73 pipes |
| 13 | Open Diapason | 8 " | 73 " |
| 14 | Stopped Diapason | 8 " | 73 " |
| 15 | Viol di Gamba | 8 " | 73 " |
| 16 | Voix Celeste | 8 " | 49 " |
| 17 | Aeoline | 8 " | 73 " |
| 18 | Flauto Traverso | 4 " | 73 " |
| 19 | Gemshorn | 4 " | 73 " |
| 20 | Piccolo | 2 " | 68 " |
| 21 | Mixture | 4 rks. | 292 " |
| 22 | Cornopean | 8 ft. | 73 " |
| 23 | Oboe | 8 " | 73 " |
| 24 | Vox Humana | 8 " | 73 " |

### CHOIR ORGAN.

| | | | |
|---|---|---|---|
| 25 | Geigen Principal | 8 ft. | 73 pipes |
| 26 | Melodia | 8 " | 73 " |
| 27 | Dulciana | 8 " | 73 " |
| 28 | Harmonic Flute | 4 " | 73 " |
| 29 | Violina | 4 " | 73 " |
| 30 | Flageolet | 2 " | 73 " |
| 31 | Contra Fagotto | 16 " | 73 " |
| 32 | Clarionet | 8 " | 73 " |

### PEDAL ORGAN.

| | | | |
|---|---|---|---|
| 33 | Double Bourdon (Resultant) | 32 ft. | 30 pipes |
| 34 | Double Open | 16 " | 30 " |
| 35 | Double Open | 16 " | 30 " |
| 36 | Bourdon | 16 " | 30 " |
| 37 | Lieblich Bourdon | 16 " | 30 " |
| 38 | Flute | 8 " | 30 " |
| 39 | Violoncello | 8 " | 30 " |
| 40 | Dolce Flute | 8 " | 30 " |
| 41 | Trombone | 16 " | 30 " |

### MECHANICAL REGISTERS.

42 Great to Pedal.
43 Swell to Pedal.
44 Choir to Pedal.
45 Swell Super to Pedal.
46 Swell to Great.
47 Swell Sub to Great.
48 Swell Super to Great.
49 Swell to Choir.
50 Swell Sub to Choir.
51 Swell Super to Choir.
52 Choir to Great.
53 Choir Sub to Great.
54 Choir Super to Great.
55 Great Super.
56 Swell Sub.
57 Swell Super.
58 Choir Sub.
59 Choir Super.
60 Pedal Super.
61 Tremulant to Swell.
62 Tremulant to Choir.

### PISTONS.

4 adjustable to Swell.
4 adjustable to Great.
3 adjustable to Choir.
3 adjustable to Pedal (foot)
4 acting on all stops and couplers (foot).
1 reversible Great to Pedal (foot).
1 reversible Great to Pedal. }
1 reversible Swell to Pedal. }
1 reversible Choir to Pedal. } (thumb).
1 reversible Swell to Great. }
1 reversible Swell to Choir. }
1 reversible Choir to Great. }
1 Swell Pedal.
1 Swell Pedal to Choir.
1 Crescendo Pedal.
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# VOCAL

## MR. HARDY'S SWAN-SONG.

After Siegmund's masterly effort to reply "briefly and finally" to my comments regarding sight-singing in Toronto, I feel that there is nothing left for me to do except give up the ghost in this discussion, for has he not proved, and proved most miraculously—lacking all argument—that I am utterly misinformed respecting this momentuous question?

Of course I feel terrifically disappointed to learn that Siegmund cruelly does "not intend gratifying Mr. Hardy's curiosity" regarding his identity, but am partly consoled by the thought that Siegmund's loquacity has long rendered his identity no secret at all in musical circles in Toronto.

Siegmund finds a simple comfort in the assertion that "our worthy Editor of Musical Canada" is quite satisfied as to his musical standing; but alas, my dear Siegmund, this can mean nothing, for our worthy Editor dares not reveal any dissatisfaction he may feel, since a noted authority—one Siegmund—has postulated that "in Toronto newspaper offices it is an absolute rule that only the imported musician shall be criticized."

As for Siegmund's doughty ally, "Justice," he is to be heartily thanked for his rich fund of entertainment. We have always heard that Justice is blindfold, but that epithet seems to describe but faintly the prodigious disabilities under which Justice, in this instance, appears to be laboring.

Before breathing my last in this controversy, may I be permitted for the benefit of Siegmund and those brought up in the hallowed precincts of Aberdeen, to sing the swan-song which according to fabulous tradition should precede dissolution!

Hear then, ye people.

Be it known that in Toronto we have choral societies with an aggregate membership of 1,400 singers, but—*'tis said we can't sight-read and therefore aren't musical.*

Further, be it known that in Toronto one of our choral societies has gained the unqualified approbation of the greatest group of musical critics in America, if not the world, viz., Henderson, Finck, Krehbiel, Aldrich, Rawlings, etc., but—*'tis said we can't sight-read and therefore aren't musical.*

Further, be it known that in Toronto we have Conservatories and Colleges of Music with a total aggregate and patronage of 3,000 pupils, but—*'tis said we can't sight-read and therefore aren't musical.*

Further, be it known that we have a symphony orchestra supported by the citizens, but—*'tis said we can't sight-read and therefore are'nt musical.*

Further, be it known that in Toronto we have over 200 church choirs, being more than are possessed by any city of equal size in America, but—*'tis said we can't sight-read and therefore aren't musical.*

Further, be it known that in Toronto we have greater activity in the manufacture of pianos and organs than has any city of equal size in America, but—*'tis said we can't sight read and therefore aren't musical.*

Further, be it known that in Toronto we support Musical Canada, a paper devoted to the interests of musical people, but—*'tis said we can't sight-read and therefore aren't musical.*

Finally, be it known that we have with us Siegmund, a little leaven leavening the whole, but—*'tis said we can't sight-read and therefore aren't musical.*

Edmund Hardy.

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There was once a man who said he would like to edit a music paper in summer. He was delirious. —Leonard Liebling.


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## AN ENGLISHMAN HEARD FROM.

EDITOR MUSICAL CANADA:

SIR,—As an Englishman by birth, with an English and Canadian experience as a choirmaster, I have been entertained in no small degree by the various letters by "Siegmund," which have appeared in your widely read journal, dealing with an alleged hopeless musical condition of affairs in Toronto. Being an Englishman, I have not lost an Englishman's proclivity for fair play, and in this spirit I will ask permission to write briefly on the question "Siegmund," so laboriously and industriously touches upon from month to month.

I will admit that sight reading in Toronto is perhaps not up to the English standard, but that it is as bad as "Siegmund" would have your readers believe is grossly misleading. The excellent work our different Choral Societies are accomplishing is showing a marked improvement in this direction every year, and I feel safe in saying that Toronto can hold its own in sight reading from the staff notation even with the fair city of Aberdeen. The Old Country board school pupil—aged 10, could make a good showing on the Sol Fa Modulator, but put him on the Staff Notation and the result would be just the opposite. One of our Choral Societies devotes an evening each week to the practice of sight reading with excellent results. I have never heard of this being done in Scotland, but from the tone of "Siegmund's" letters, "We are the people" —in the North of Scotland.

The Mendelssohn Choir appears to be his *bete noir*, if one may judge by his inelegant and ponderous statements in which this local Society comes in for its full share of his attention. I am in no way connected with the Mendelssohn Choir and therefore am not biased in the slightest degree regarding the work of this Society. I have attended all the concerts given by this Choir during the six years I have resided in Canada, and in my humble opinion I consider the work of this Chorus one of the greatest (if not the greatest) achievements in choral work of the present age. A great musical enthusiast from New York City (he is also President of the leading Musical Society in New York) stated in my hearing that he had attended most of the great musical festivals in Europe during the last thirty years, and that the concerts he had heard given by the Mendelssohn Choir had eclipsed anything he had ever heard. This man was a foreigner, "Siegmund," and not a local supporter.

The point which I wish to discuss is the profound suggestion, a suggestion by the way, which has been exploited in Toronto before by certain anonymous scribblers, that some of our local societies, "par excellence" have been unduly lauded by the local press whose critical comment, however, is held to be of no value. Only in England, and Scotland, we are told, is there such a thing as real criticism; and that local Choral effort is but mediocre if submitted to proper critical treatment, etc., etc. Personally I entertain a much higher opinion of the honesty, and ability of our local critics than "Siegmund" appears to. In this connection I believe I am right in saying that our local critics have not at any time exceeded the enthusiasm of outside writers in dealing with the work of theMendelssohn Choir. The unsolicited verdict given by such eminent and severe critics as Henry Finck, W. J. Henderson, and others of New York on the singing of the Mendelssohn Choir in that city, proves that our local critics have not at any time over lauded the work of this chorus.

Although "Siegmund" writes over a *nom de plume*, his identity, which he so pompously and mysteriously refers to in his last letter, is so well known, owing to the bursting pride with which he has verbally referred to his brilliant contributions on this subject, that he might as well come out squarely and sign his North of Scotland name.

Unfortunately such attacks as he has made are not new to Toronto, and the identity of either the writers or inspirers of such effusions has never been a matter of guesswork.

Would it not be better, if some of our newcomers, who appear to grumble themselves out of the Old Land and grumble themselves into the New, would learn that the best way to help along the good cause here is not by trying to pull down the work which is being done, but to buckle in and show by comparison in their work, just where local shortcomings exist. The approaching visit of the famous Sheffield Chorus will be a practical illustration of the best that the Old Country can offer us. None will, I am sure, be more pleased than the members of the Mendelssohn Choir at any lesson which Dr. Coward's superb chorus may have to teach us. One thing is certain, the chorus which will represent England on this occasion, a chorus which I believe Dr. Vogt has for years been quoting as a splendid example to his own society in its rehearsals, will serve a different purpose than do pitiably jealous letters to local papers, written, or inspired, by would be conductors more or less recently arrived, whose own practical achievements, chorally, are oftentimes not beyond the standard obtaining in many of the country towns in Ontario.

T. J. PALMER.

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As the discussion on sight singing in Toronto has assumed a rather acrimonious tone, and as, moreover, the subject appears to be exhausted, the editor has decided to close the correspondence. So far as the personal views of the editor are concerned it is a matter of very little importance to the public whether a singer or instrumentalist is a good sight reader or not. No doubt sight reading is a very useful accomplishment, especially for orchestral players, but for solo artists, or even for choir singers, it is not indispensable. The public, when they pay to hear an artist, expect to get the finished goods delivered to them. In their estimation, it will not detract from a performance to say that it was the result of one hundred rehearsals or even more. On the other hand neither they nor the critics will excuse an inferior performance simply because the music was practically rendered at sight.

I have discussed this matter with many great artists who have frankly confessed to me that their sight reading is very limited, so limited that they could not play one season the repertoire of the previous one even with the aid of the music.

I think, in summing up, sight reading, so far as public performances are concerned, is a negligable quantity.

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One of the charming events of the Muskoka season was a garden party and musicale given at Mr. G. E. Henderson's summer home, "Isle Dunelg," Peninsular Lake, Wednesday evening, August 19th, in aid of Hillside Church. The bungalow and garden were artistically decorated, under the direction of Mr. Henry Lautz, with ferns and bobolink lights; one corner of the verandah being utilized as a stage, and this was a bower of beauty with ferns and flowers. The following programme was given:—Duets for two violins with piano—B. Godard, Pastorale, Forsaken, Serenade—Miss Marguerite Waste, Toronto, Mr. Frank Williams, New York. Soprano solo—Serenade, Gounod—Mrs. R. S. Dilworth, Toronto, violin obligato by Mr. Frank Williams. Baritone solo—I'll sing thee songs of Araby, Clay—Mr. Torriani, New York. Violin solo—Wieniawski, Romanze, Mazurka — Miss Waste. Vocal duet, soprano and bass—"I'll See Thy Gentle Spirit," Graben-Huffman—Mr. and Mrs. R. H. Dilworth, Toronto. Violin solo, Spanish Dance, Rehfeld—Mr. Frank Williams, New York. Tenor solo, "May Morning," Denza—Mr. Henry T. Lautz, Toronto. Accompanists—Mrs. Torriani, New York; Mr. H. T. Lautz, Toronto. Cottagers and residents from all points on the Muskoka Lakes were present, a special moonlight excursion having been arranged from Huntsville and intermediate points. Some of those present were: Mr. Russell Marshall, Mrs. Williams, Mrs. C. Thompson and Miss Thompson, Mrs. A. D. Waste, Mrs. (Dr.) Hastings and Mr. C. Hastings, Mons. and Madame Farini, Mrs. Mills and Mr. Gordon Mills, Mr. Houghton, Dr. and Mrs. Richardson, Mrs. Vaux and the Misses Vaux, Miss Claribel Davidson, all of Toronto; Mrs. J. Burns and Miss Burns of Buffalo, Mrs. C. Moore, Mons. and Madame Torriani of New York, Miss Helfrich of South Carolina.—*The Globe.*

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Mr. John W. Bearder and Mr. Irwin Sawdon, organists of St. Peter's and St. Andrew's Churches, Ottawa, respectively, have issued a prospectus of their newly founded Sherbrooke Academy of Music, which is, we believe, the first institution of its kind ever established there.

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## MISS GERTRUDE LOWRY.

Miss Gertrude Lowry, one of the youngest of our Toronto artistes and vocal teachers, is also one of the most promising. Miss Lowry is a native of Guelph, but has been a resident of this city for the past five of six years. She possesses a contralto voice of peculiar freshness and charm, which she uses with rare ability and intelligence. She is an excellent all-round musician, and her repertoire is an extensive one. The expression of her ideas in Oratorio, German Lied and the French Chanson shows how excellent is her taste in the matter of

interpretation. Miss Lowry has received practically all her musical education in Toronto, at the Conservatory of Music, where she studied under the careful guidance of Dr. Albert Ham. As a teacher of voice production and singing Miss Lowry has been eminently successful. She has recently resigned the position of lady professor of vocal music at Havergal College, which she has filled with much distinction for some considerable time. She has now opened a studio at Messrs. Nordhemier's, where she is prepared to give her pupils the benefit of her experience and ability.

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"Yes," said the music teacher, "I cultivate the voice." "But suppose your pupil has no voice," suggested the friend. "Then I cultivate the imagination," added the music teacher.—*Philadelphia Record.*

## MRS. J. W. BRADLEY.

It has been given to few professional Canadian teachers of music to point to so extended, useful, and honorable a career as Mrs. J. W. Bradley can justly claim. To a great extent she inherits her musical talents, her father, Joseph Grey, a violinist and a singer with that rare voice, a counter tenor, having sung for many years in the Adelaide Street Methodist church choir. When ten years of age Mrs. Bradley was taken to Port Hope by her family and there studied music under Professor Koerber, father of Marie Dressler, the well known singer of musical comedy and comic opera. After seven years the family returned to Toronto and Mrs. Bradley, who had previously made many successful appearances as concert vocalist in Peterboro, Port Hope, Cobourg, Lindsay and other towns, at once found her services in request and obtained successive engagements from Mr. John Carter, then organist of St. James' Cathedral, and other leading musicians. After her marriage, when eighteen years of age Miss Bradley went to Lindsay, but came back here in 1875. She was engaged as soprano soloist of the Metropolitan church choir, by Dr. Torrington, who moreover found her a trustworthy singer of the leading soprano music in the standard oratorios which he was producing as conductor of the old Philharmonic. When she left the Metropolitan church choir after an occupancy of the leading position for seven years she was presented with a most appreciative address and a purse of gold. For the next twenty years she was directress and leader of the choir of Berkeley Street Methodist church and developed her choir to a high degree of efficiency. There are many musical people who remember the admirable sacred concerts she gave from time to time with the choir. Mrs. Bradley was vocal instructress for seventeen years at the Ontario Ladies' College, Whitby, and is at present at Moulton College in the same capacity. Her activity has been phenomenal. Scores of singers have owed their training to her, while the concerts at which she has appeared as solo singer are too numerous to mention. I cannot do better than quote the following appreciation from the pen of a writer in the Conservatory of Music bi-monthly:

"Mrs. Bradley's voice is a pure high soprano of very pleasant quality, and whether in ballad or aria has never failed to impress and delight her audiences. On leaving her post at Berkeley Street Church, she was presented with a handsome solid silver tea service, and although she no longer engages in choir work, herself, she is most ably represented by her pupils and her talented son and daughter. Mr. Bruce Bradley is soloist in Jarvis Street Baptist Church, and Mrs. Young (née Sarah Bradley), soprano soloist at Avenue Road Presbyterian Church. As a reliable teacher with a bright stimulating presence and keen sense of duty, Mrs. Bradley

has few equals in Toronto, for she can impart some of her own vitality and nervous grip to pupils who perhaps under less favorable circumstances would make little progress at all, while with young people of talent her warm interest in their future and her long and intimate knowledge of concert and church repertoires, etc., make her an invaluable and conscientious guide. All her friends and pupils will wish for Mrs. Bradley many more years of usefulness, and we may also add, pleasurable and profitable work. Mr. J. W. Bradley, much lamented by his wife and family, died several years ago at a comparatively early age."

MRS. J. W. BRADLEY

It is said that Paderewski has accepted the post of director of the Conservatoire of Music at Warsaw subject to various much needed reforms being carried out. Let us hope that the great virtuoso is not tired of playing in public.

EDMUND HARDY, Mus. Bac.
TEACHER OF PIANO PLAYING
AND MUSICAL THEORY. . .
STUDIO: Toronto Conservatory of Music.

# OPERA & DRAMA

## THE TORONTO THEATRES.

THE theatrical season of 1908-9 began as is customary in the cheaper establishments where wildest traversities on the realities of life are accepted as serious drama and where the roughest humor and most garish display are supposed to afford entertainment. It was not until this month that anything worthy of critical attention was to be seen in the seven theatres of the city of Toronto. Of serious drama that would repay analysis there has been but one example, but there has been witnessed the initial stages of an experiment in giving "stock" opera in a really artistic way on a scale not hitherto attempted in this city. The outcome will be watched with real interest by all classes of playgoers. It is in conjunction with the Alexandra theatre, which was in a sense an experiment itself. The ambition of the promoters of this really beautiful playhouse was to give the amusement seekers of Toronto an institution worthy of the best aspirations of the city. No sooner had this been accomplished, with a munificence unexpected, than the theatrical syndicate intervened and with characteristic arrogance said that if the management did not reduce it to the level of a "vaudeville" theatre at their behest they would turn it into a horse-stable. The syndicate did not succeed in closing its doors for a single week last season, and the Alexandra starts the present twelve-month with an attempt that should surely appeal to a populace famous in every booking office of America for its love of light opera. The only way to make what is known as stock opera successful for any length of time in any city is to give productions of detailed, all-round and sustained excellence. The Imperial Opera Company has already demonstrated its ability to do this. In the July issue of MUSICAL CANADA some account was given of the ambitious little organization which formed the nucleus of the enterprise. Since then it has been more than doubled in strength. Very few travelling organizations, even of the most pretentious class, offer a finer array of talented principals, and by a policy of giving certain members an occasional rest, a freshness is obtained in the casts that adds materially to the interest of each new production. At the time of writing but three works have been presented,—De Koven's "Robin Hood," Leslie Stuart's "Florodora," and "The Circus Girl," by a syndicate of musical-comedy concocters. It will be seen that the management is producing pieces of tried popularity at the outset; but they are also works with which the public is so familiar that it is in a position to be critical about the mode of production. In the first named work especially many notable singers have been heard, and it spoke volumes for the organization that at the very outset it was able to score a critical hit without exhausting more than two-thirds of its roster of principals. "Florodora" is a piece with a vacuous libretto, but with a wealth of melody and a variety and interest of musical treatment quite exceptional in modern productions of this class. To keep the show alive and moving requires a clever cast, supplemented by all the devices of the modern stage manager. The production was so popular that the management felt justified in continuing it for another week. The severest test of all has been "The Circus Girl," which calls not only for good singing and tricky chorus effects, but a deal of genuine humorous acting to make it go; and in this production a flawless cast was seen against a picturesque background and supported by a charmingly vivacious chorus.

If such productions as these are continued, there is no doubt that the public of Toronto will furnish the necessary support, and it must be added that this is a most important consideration, because they are on a scale so generous that business must be exceptionally large if they are to be maintained.

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As has been intimated, the personnel of the company is unusually large and efficient. The two leading sopranos, Miss Agnes Cain-Brown and Miss Violet Colby, are both the possessors of voices of unusual beauty with the ability to use them artistically. They have also the invaluable and indispensable attribute of personal charm. Miss Louise Le Baron is not only a woman of striking and almost exotic beauty, but gifted with a voice of such range and quality as is seldom listened to. Mr. Harry Girard, the leading male singer of the cast, has already established himself in favor in Toronto by the noble quality of his baritone voice and his magnetic personality. A strong addition to the company is the soubrette, Miss Carrie Reynolds, who is not only a vision of loveliness, but a graceful dancer with a sweet and winning manner. Misses Laura Butler and Elvia Crox are admirably suited to the character work of light opera. The company also boasts competent singers in Messrs. Carl Haydn and Joseph Cauto, tenors, and Mr. Rothacker, basso.

It is, however, in its string of comedians that the organization challenges comparison with any company of its kind. There is the ever-resourceful Mr. Clarence Harvey, who is familiar with every laugh-winning device in the history of the stage; there is the ever easy, ever magnetic, Mr. Hallen Mostyn, unsurpassed in unction; there is Mr. George M. Graham, one of the most deft and graceful of light comedians; there is Mr. George Lesoir, a highly finished character comedian; and there are Messrs. W. H. Pringle and W. H. Smith, two competent men for subordinate roles. Altogether it will be seen that there is nothing in the domain of lighter opera that this organization should not successfully essay.

Comparisons have been made between this organization and one or two big New York musical productions seen here of late; not entirely to the advantage of the latter. "The Follies of 1907," like most of the shows of Florenz Ziegfeld, jr., was merely an attempt to degrade the higher-priced theatres to the level of the burlesque theatres which self-respecting women do not enter. No doubt the comedians drew it mild for Toronto, which served to display the stupidity of the entertainment. There was the inevitable "Salome," whose gyrations failed to inspire emotions of any kind, some pretty girls, one or two delightful dancers and a comedian worthy of better opportunities.

The frenetic Mr. George M. Cohan sent along one of his frenetic shows in "The Talk of New York." Mr. Victor Moore has an ease and charm entirely in contrast with the peculiarities associated with the name of Cohan, but is expert in the kind of talk that is popular in New York. Miss Mildred Elaine proved a singer and actress of more than usual promise, and a really competent performance of a very ungrateful role was given by Mr. Osborne Searle.

One comes to the one serious offering, "The Thief," by Henri Bernstein. It is a work which artistically deserves the immense success which has attended its production everywhere. An aspiring playwright might, with profit, spend months in studying the technical skill of its construction, the development of its action and the sequence of emotions portrayed in it. Bernstein, who is a brilliant Parisian Jew, appeals to the intelligence through the emotions, whereas Ibsen, who is obviously his master in the matter of technique, appeals to the emotions through the intellect. One does not carry away from the playhouse any profound mental stimulus, but an impression that one has seen "a slice out of life" rendered with the highest degree of sympathy and skill. The drama received a well-nigh perfect interpretation at the hands of Miss Effie Shannon, Mr. Charles Dalton, Mr. Herbert Kelcey, Mr. Arthur Lawrence and Mr. Eugene O'Brien.

HECTOR CHARLESWORTH.

*September* 20, 1908.

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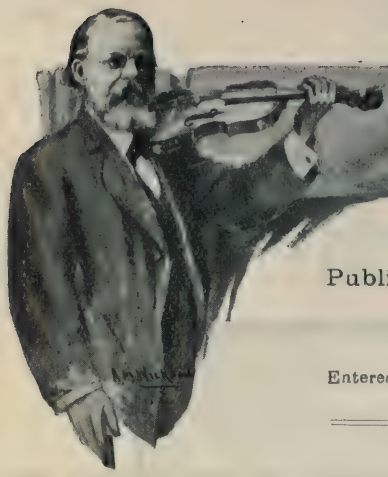
## MISS AGNES CAIN-BROWN

Prima Donna of the Imperial Opera Co., at the Royal Alexandra.

Miss Brown first came to the notice of the management of the "Bostonians" while a church vocalist in Cincinnati, and was engaged by them to sing leading soprano *roles* with that noted organization. Later she appeared in prima donna *roles* with Henry W. Savage's grand opera and musical comedy companies. Last season she starred in "The Alaskan" and appeared in grand opera and musical comedy at the Hippodrome and Euclid Gardens in Cleveland. Miss Brown is taking a short well-earned rest in Cincinnati at present but will return to the Royal Alexandra and appear in the role of Violet Grey in "The Belle of New York" October 3.



# THE VIOLIN

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E. R. PARKHURST, Editor and Proprietor

Entered according to Act of Parliament of Canada in the year 1906, by E. R. Parkhurst, at the Department of Agriculture.

OCTOBER, 1908.

## STORY OF A VIOLIN CONCERTO.

By George Brayley.

Possibly no violin concerto ever written had such a fight for existence as Tschaikovski's violin concerto in D. He said he fell by accident on the idea of composing one, but started the work, and was seduced by it. He had a violinist friend by the name of Kotek, who was a teacher at the Royal High School of Music. He studied at the Moscow Conservatory, and with Joachim. It was through this violinist that the work is in its present form, for he was responsible for its difficulties. They played it a great deal together, and Tschaikovski felt deeply hurt when Kotek refused to play it in public. The concerto was dedicated to Leopold Auer, a celebrated Hungarian violinist, who was appointed solo violinist to the Czar of Russia and teacher of the violin at the St. Petersburg Conservatory. Auer, in spite of his friendship, never tried to conquer the difficulties of the concerto, and pronounced it impossible to play. This had a depressing effect on Tschaikovski, and he feared his work would be hopelessly forgotten. Auer changed his opinions afterwards, and became one of its most brilliant interpreters.

The first one that dared to play it was Adolf Brodsky, a famous Russian violinist. He wrote Tschaikovski that he had a desire to play it in public, but he had crammed too many difficulties in it. He played it in Paris, but not very well, but he took the concerto back to Russia and conquered it.

At the Philharmonic rehearsal in Vienna, it was not liked. Richter, the conductor, did not like it, and wanted to make some cuts, but Brodsky would not let him. There was but one rehearsal with the orchestra, and they played everything piano. There was a furious mixture of hisses and applause, but Brodsky was recalled three times.

Hanslick, the great critic, reproached Brodsky for having chosen it, and called it "a stinking work." This was in 1881 at Vienna.

Tschaikovski wrote to his publisher to tell Brodsky that he was deeply moved by the courage shown by him in playing so difficult and ungrateful a piece before a prejudiced audience. "If Kotek, my best friend, were so cowardly as to change his intention of acquainting the St. Petersburg public with this concerto, although it was his pressing duty to play it; if Auer, to whom the work is dedicated, intrigued against me, so am I doubly thankful to dear Brodsky, in that for my sake he must stand the curses of the Viennese journals."

Kotek excused himself on the ground that he had only a month before his engagement,

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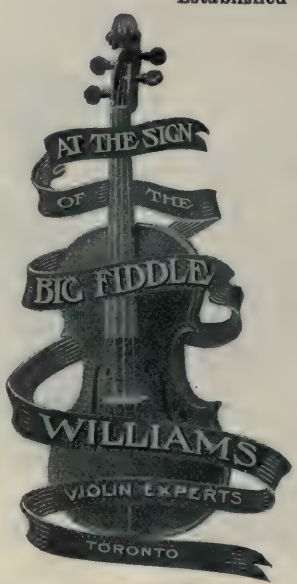


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so that there was not sufficient time to study the piece (he had already sweated over it for a month), and he did not want to play in a strange city a concerto that had not yet been played, especially during the presence there of Sarasate.

Brodsky and Carl Hatel made the concerto popular over Europe, and Maud Powell was the first to play it complete in the United States. It is a work of great difficulty, and few violinists attempt it.—*The Musical Enterprise.*

### A TYPICAL AMATI.

We have much pleasure in presenting our readers with a photo engraving of an interesting specimen

of the work of Nicolas Amati, of Cremona, recently acquired by R. S. Williams and Sons, Toronto.

To use the words of the Rev. H. R. Haweis, M.A.:—"These three names, Amati, the Guarnerii, Stradivarius, there is none like them. These three shops, almost next door to each other, opposite the big church of St. Dominie, there never were, nor will be, three such shops. In them were made in long quiet years of peaceful, sunny labor, in steady and friendly rivalry, all the great violins in the world."

Nicolas Amati was born September 3rd, 1596, and died April 12th, 1684. He was the son of Girolamo Amati and Maddalena Lattazini, and was the greatest maker of the Amati family. This violin is an interesting specimen of the maker, but has suffered somewhat from repairs, and restoration. The tone is singularly sweet, and quite of the Amati character. The back is in one piece of nicely flamed maple, and the varnish is a beautiful golden brown. Mr. Geo. Hart, the celebrated English expert, has recently put this specimen in fine playing order, and it is now awaiting a purchaser. It is to be hoped that this unique specimen may find a home in Canada instead of going to the United States, where so many of the choice violins from the Williams collection have gone lately.

**NOTICE.**

**Advertisements and changes of advertisements for the November Number (Sheffield Choir Souvenir) must be handed in on or before October 14th.**


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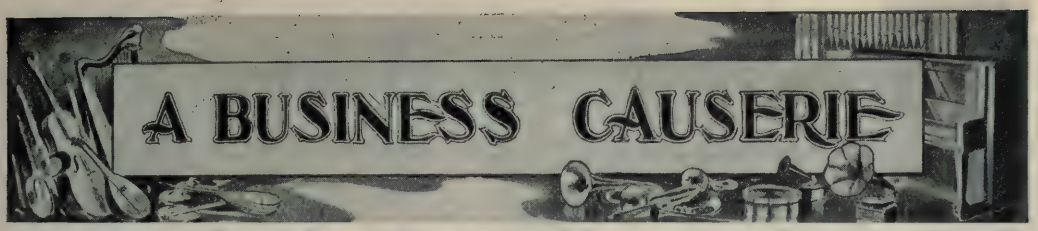


TORONTO, September 25, 1908.

IT is satisfactory to be able to say that the improvement in business noticeable in August has steadily increased during the current month. Particularly is this the case with the city retail trade, which, now that people are mostly home from holiday making, has started in a manner which augurs well for a healthy trade in musical instruments for some time ahead. In spite of depression, "tight" money, and much hurtful wailing over a not unexpected mercantile fluctuation, the various branches of the music trades for the present year can, as a rule, compare not unfavorably with the corresponding period of a twelve-month ago. In the city, payments also have maintained a fair average.

With regard to the wholesale trade the general outlook is a promising one. A few factories are on short time, but many of the larger shops are running "full capacity." From all parts of the Dominion orders are coming to hand for goods of the better qualities. There is an active enquiry for all lines of goods from the Maritime Provinces, Quebec, and from the North and North-west. In Ontario business is good.

All the principal firms here report their Exhibition returns this year as being unusually gratifying. And while each firm tried to excel in its exhibit—thereby adding largely to the expense—all of them express satisfaction with the financial result.

The musical instrument section of the Exhibition this year surpassed anything of the kind previously seen in Toronto, and was one of the chief attractions of the big Show.

General-Manager Mr. Robert Blackburn reports a good trade movement as far as the house of Nordheimer is concerned. Locally a marked improvement has occurred during the months of August and September, while the reports from travellers and agents generally indicate a large immediate demand. Mr. Blackburn says that present business conditions leave no room for any serious complaint.

Mr. Frank Shelton, departmental manager of the Nordheimer Company, says he has a good demand for brass instruments, drums, and "small goods" generally. With most out-of-town dealers especially supplies are usually low, and "stocking up" for the winter months is now in progress. Mr. Shelton reports payments as being normal, and the outlook rather better than was expected a short time back.

Manager George P. Sharkey says he put in a couple of weeks' real hard work at the Exhibition and that he is altogether well pleased with the result. "Our Exhibition business this year was the best ever, not only in quantity but in the quality of the goods sold, and with the Bell Company you can say the winter season is starting in well," was Mr. Sharkey's confident assurance.

The handsome Bell piano, fitted with the pearl keys, which was so much admired at the Bell piano Company's exhibit at the Toronto Exhibition grounds, is now on view at the Bell Piano Warerooms, 146 Yonge Street, Toronto, and is being viewed by a great number of people who express themselves delighted with same.

A large consignment of the celebrated "Pathephone" talking machines are on the way from London, England, consigned to the Bell Piano Warerooms. The Bell Company are going to handle these up-to-date machines on a large scale.

Mr. R. J. Hately, representative of Pathe, Freres, of Paris and London, the largest talking machine manufacturers in the world and makers of the celebrated Pathephone, is in the city in the interests of his firm and is making his Canadian headquarters at the Bell Piano Warerooms, 146 Yonge Street, who are the Toronto distributors of the Pathephone.

Manager Charles T. Bender reports a highly satisfactory condition of business with the Heintzman Company. With this firm the Exhibition trade was much larger than last year. The city trade is excellent, and steadily increasing. Five car loads of pianos have recently been forwarded to Montreal; large shipments have also been made to Halifax, to St. John, to Regina, to Winnipeg, and other points west. The Heintzman miniature grand piano is selling better than ever. The demand for player pianos is also very active. Mr. Bender says that there is an unusually good all-round trade movement; "in fact," said he, "if things go on like this for a week or two more it will keep us hopping until Christmas to fill orders. And the best of it is that a better quality and more handsomely finished up-to-date instruments are wanted all the time."

One of the special attractions in the musical section in the Exhibition just closed was the elegant piano built for this firm to the special order of H.R.H. the Prince of Wales. It attracted large crowds daily.

The Winnipeg branch of the R. S. Williams and Sons house is doing a large business, and one which is increasing practically daily. The advance made in this branch since the opening is something quite phenomenal, and is a flattering tribute to the business capacity of Mr. Moore.

The R. S. Williams and Sons Company is as usual getting quite its share of all that is going in

a business way. Mr. R. S. Williams says he is gradually becoming accustomed to business after his European trip. "With us," said Mr. Williams, "business all round is in excellent shape. I might say it could scarcely be better, and this applies not to one but to all departments. We are doing a large trade in high-priced piano players. We have no complaint to make about collections. In my opinion the trade outlook is good; we are not going to have any boom, but what is much better—a steady progressive solid trade movement." Mr. Williams has just made some big sales in violins—sales totalling several thousands of dollars, including instruments by the best known makers. In fact orders for choice violins are coming along faster than they can be filled.

Mr. Harry Y. Claxton, manager of the sales department of the R. S. Williams Company, reports a steady advance in the demand for small goods. "I have not run as yet on any special lines," said Mr. Claxton, "but orders are coming along in pretty good shape."

Mr. Whaley, of Whaley, Royce and Company, says the counter trade keeps going in a satisfactory manner. The city trade for musical instruments shows a steady increase. The opening of the schools has also made a considerable difference. "There is no rush," said Mr. Whaley, "but this month business has undergone a decided change."

Manager John Wesley, of the Mendelssohn Piano Company, reports a marked improvement in business during the past month, and thinks the prospects fairly satisfactory.

Mr. H. W. Bennett, while not being rushed to any great extent at present, says trade has much improved lately, and the city trade is good.

With Messrs. Mason & Risch business has improved wonderfully during the past five or six weeks. Mr. Henry H. Mason says trade conditions are in very good shape, and he sees excellent prospects ahead. The Mason & Risch miniature grand pianos are selling well, as are also player pianos. Mr. Mason says the conditon of things in their Winnipeg branch is generally satisfactory, and the outlook there most hopeful. The city trade has opened up well, and collections are good.

Messrs. Gourlay, Winter & Leeming beat their record in Exhibition business. Since the close of the Exhibition the city trade has advanced daily, and large cash payments on purchases have been a gratifying feature recently. Outside orders are liberal, and are largely for the better grades of goods.

The Gerhard-Heintzman Company are busy. Mr. Fred Killer said:—"We are not grumbling; things are in good shape; orders and payments are both good. The outlook is rosy."

Mr. Thomas Claxton is in receipt of several good orders for band instruments. The local trade is steadily picking up, and payments are fair.

Mr. H. W. Burnett reports a marked advance in the demand for pianos, and satisfactory results from the Exhibition.

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## PERSONAL.

Miss K. B. Anderson, who for six years has been office manager of the Bell Piano Company's Yonge Street Warerooms was married on the 17th inst., to Mr. George Wright, the ceremony being performed by the Rev. Dr. Gilray. Miss Anderson was a popular young lady, and all kinds of expressions of esteem and good-will, together with a handsome present was sent her by the members of the Bell Company's staff.

In our issue last month the manager of the Anglo-Canadian Music Publishing Association was referred to as Mr. Ashdown; it should, of course, have been Mr. Hanna. Mr. Hanna has been on a trip to England, and is feeling appreciatively better for it. Mr. Hanna says business with him is much better than it was.

Mr. J. Murray Depew, after an absence of about three years, is back again as sales manager to the Bell Piano & Organ Company. In the course of a friendly chat Mr. Depew mentioned that his first transaction in the music business was the sale of a Bell organ early in 1868.

Mr. Gerhard Heintzman, after an European trip of several months, will sail on Oct. 2 for Canada. Mr. Heintzman has greatly benefitted in health by the rest and change.

H. Horace Wiltshire.

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It is only of late years that the merits of those who have been considered the lesser makers of the Cremona school have received that recognition which is undoubtedly their due, and among these, Laurentius Storioni may, with full justice, be placed in the foremost rank.

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Pope Pius X. has decided to build a large organ n St. Peter's, Rome.

# BAND & ORCHESTRA

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The Editorial Staff.

## WINNIPEG CITY BAND.

THE Winnipeg Band, which made its first appearance in Toronto last month, proved itself to be an organization worthy of notice. Made up of some forty-five players under the leadership of Mr. S. L. Barrowclough, they gave a series of performances on the band stand during several days of the second week of the National Exhibition, and the constitution of their programmes as well as the excellent manner of their renderings of the various numbers fully justified not only their presence here, but also the increased expenditure which must have been incurred by the Exhibition in bringing them from so great a distance. Speaking generally the different sections of the band were of an unusually uniform good quality. The cornets and trombones, while at all times sufficiently strenuous, showed an observable absence of that objectionable forced brassy (circus and negro minstrel) tone which so frequently mars the playing of otherwise good bands. The reed section was particularly smooth and even in its phrasing, and at times gave instances that reminded one of the genuine orchestral quality, and the baritones and basses produced good round well sustained tones. Points of excellence that appealed to the listeners were the attacking and leaving or ending the notes giving evidence that the conductor has spared no pains in insisting on the proper embouchere production, thus getting rid of explosives in the former and the receding (dying away) effect of the latter, which is the artistic aim of all orchestral wind players. One would have liked to have heard the band in a programme of more ambitious composition, than those played at the exhibition, but no doubt Mr. Barrowclough made his selections with a view of appearing before necessarily mixed audiences. The players, one feels confident, would give a good account of themselves in competition with almost any of the many brass bands that have visited Toronto in the past several years. Another visit from the Winnipeg band will be pleasurably looked forward to.

Much of the noticeable beauty of the tone of the band may be legitimately attributed to the superior quality of the instruments. Mr. Barrowclough in a letter to R. S. Williams and Sons last fall, wrote:

"I want to thank you for the superb set of Boosey and Company instruments you supplied our Band with this summer. Every instrument is easy to blow from top to bottom. They are clear voiced and perfectly in tune. You can play with certainty and ease in fortes and get the pianissimo effects almost down to a shadow. The public wonder how the Band has so suddenly improved. I have never heard a set of instruments that are so perfect throughout, and heartily recommend the Boosey instruments to bands that aim for perfection. They cannot be beat for tone, workmanship or finish."

---

## WATERLOO NOTES.

WATERLOO, *September* 10, 1908.

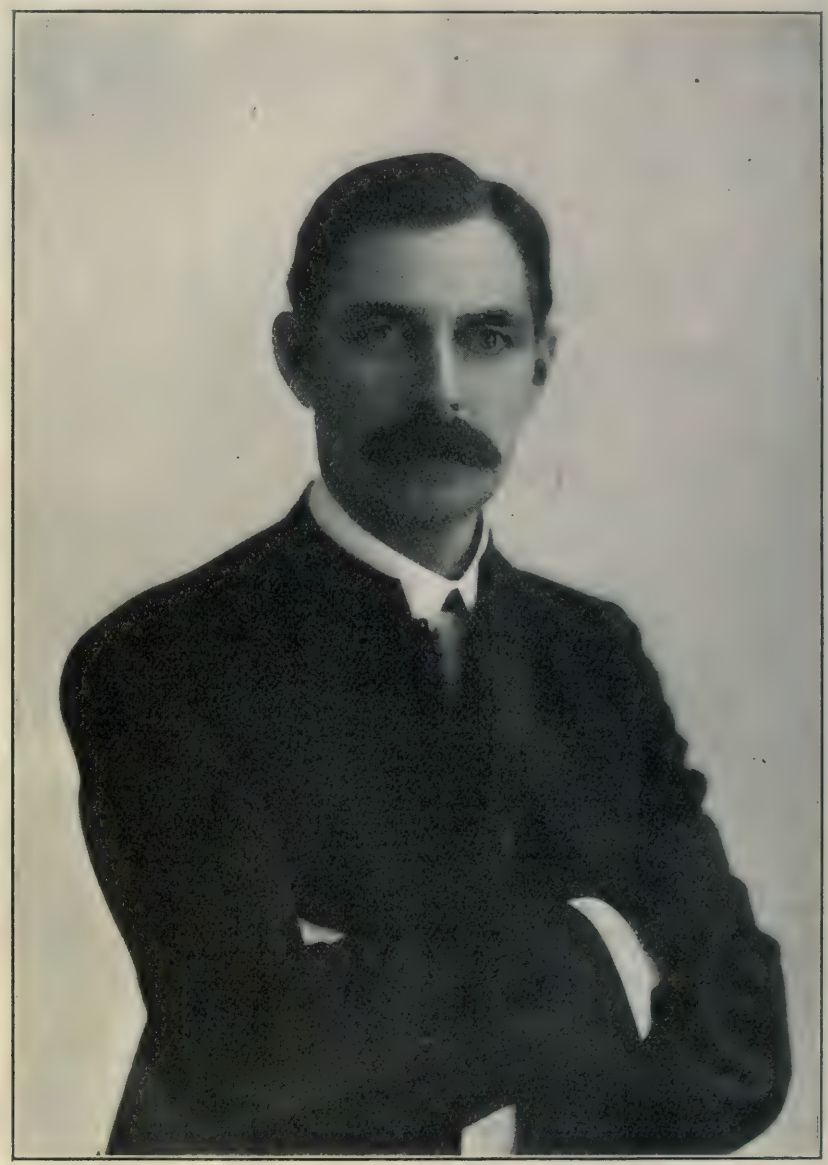
A GRAND missionary service was held in the Waterloo park on Sunday afternoon the 23rd of August by the congregations of St. John's Lutheran Churches. The weather was favorable for an outdoor service and it is estimated that fully six thousand people were in attendance. Eminent speakers were there from Chicago and Detroit. The Rev. Dr. Hartman, D.D., from Cleveland, the General Secretary gave an interesting and instructive address on the general work of missions. The singing was led by the full band of the Waterloo Musical Society, who accompanied the hymns and anthems, under the direction of Bandmaster Philp, who also arranged all the music for the service. The St. John's Lutheran choir also were present under the direction of Mr. Charles Froelich. Following is the musical programme: "Hallelujah Chorus," Handel, by W.M.S. Band; Hymn, "God of Mercy, God of Grace," congregation; anthem, "Praise the Lord, O Jerusalem," St. John's Choir, accompanied by Band; Hymn, "Onward Christian Soldiers"; Voluntaries by the Band—"Unfold Ye Portals," Gounod, and "Hearts and Flowers," Tobani; anthem, "Let Mount Zion Rejoice," St. John's Choir, accompanied by Band; Hymn, "From Greenland's Icy Mountains"; "A Mighty Fortress is our God"; concluding voluntary by Band, "Praise Ye the Father," Gounod.

The effect of the singing of the thousands of voices in the hymns accompanied by the full band was grandly impressive. The solos in the anthems were well sung by Miss Carrie Froelich and Mr. William Miller.

The Waterloo Band gave what will be probably

their last park concert on Friday evening. The attendance was very large. A very interesting programme was played by the Band. The Picolo solo, "Cleopatra," by Bandsman Stroh, the duet cornet and trombone, "Alice Where Art Thou," by Bandsmen Smith and Kress, and the Grand Medley

The excursion by the Elmira Musical Society to Niagara on the 15th of August was an immense success. The Elmira Musical Society's Band, under the direction of Mr. W. Philp, will furnish music at the Guelph Central Fair, on September 16th. They will also furnish music at the Drayton



MR. S. L. BARROWCLOUGH

of popular airs, were all heartily encored and responded to. The best effort of the Band was in the playing of Bellini's grand selection. The clarionet, cornet and Euphonium solos were brilliant and well played. The National Hymn, "O Canada," brought this interesting entertainment to a close.

Fair to be held in Drayton, on October 7th. This is the third engagement to that burgh this season.

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WATERLOO, *September* 19, 1908.

A VERY excellent concert was given here on Monday evening under the auspices of the Presby-

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## About the C. G. Conn CONN-QUEROR CORNET

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What I require in a cornet is: Purity of tone, perfectly in tune, light and quick action and easy to blow. If your Conn-Queror meets these requirements, please send it along on approval.

Hartney, Man., Aug. 18, '08.

Cornet arrived safely. It is quite dainty and has a very velvety tone and is in every way satisfactory. Thanking you.

Yours truly,
A. H. Sutherland.

Have received a hundred or more similar letters to the above, expressing their delight with the Conn-Queror Cornet.

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**Dominion Agent, TORONTO**


terian Church. Miss Bean and Miss Riddell acted very acceptably as accompanists.

A series of high class concerts are being inaugurated by the W.M.S.B. Committee for the coming season.

Mr. Herb Philp, son of Bandmaster Philp, and cornet player in the W.M.S. Band, met with a very serious accident in a gunpowder explosion. He was badly burned about the face, neck and hands. He was discharged from the Hospital last Tuesday, having been confined there for five weeks.

There was an interesting time in the Waterloo Musical Society Band room last Friday, the occasion being the presentation of a very handsome locket and chain to Mr. Julius Roos, as a slight token of the appreciation and esteem of the executive committee and the active members of the Band. The presentation was accompanied by a very handsome and well worded address setting forth the long service of Mr. Julius Roos, for over thirty years, first as bandsman at the age of fourteen years, then as secretary, and for the last eighteen years as treasurer. There were present many of the older members of the Band, who made short addresses. Mr. Julius Roos, who was the cause of this festive occasion, made a feeling and happy speech, in which he thanked those present very heartily for their kindness. The Band replied by singing "For He's a Jolly Good Fellow," and adjournment was then made to the large committee room where a very tempting lunch was laid.

ELMIRA, ONT., *September* 19, 1908.

THE Elmira Musical Society's Band filled a very important engagement at the Guelph Central Fair last Wednesday under the direction of Mr. W. Philp. Their playing was very favorably commented upon by the immense crowd present and much surprise was expressed that a village like Elmira could turn out so well equipped a band as they do on all occasions when called upon.

The celebrated Manchester Quartette, of Galt, will sing at the concert put on by the Elmira Band next Wednesday evening at the conclusion of the Fall Fair.

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### THE 29th REGIMENT BAND.

BERLIN, August 27, 1908.

DEAR EDITOR,—

THE season's work of the 29th Regiment Band of Berlin has nearly closed and the band is again at the point of "splitting-up" for the skating rink season; two good full rehearsals are however held weekly and the good work goes on. The band is ever ready to fill engagements, whether ten, twenty-five or forty men are required.

The present season has been a busy one for our band. In June, twenty-four men were in camp at Goderich under the leadership of cornetist Charles Schug, the weekly open-air concerts, were regularly given at the market square, or in Victoria and Athletic Parks and a great number of

local and outside engagements were filled; the crowning event, however, was the trip to Quebec. The 29th Band was chosen to accompany the first composite regiment made up of companies from the 24th, 25th, 26th, 27th, 28th, 29th, 32nd, and 33rd Regiments of Infantry, to participate in the Tercentenary Celebration. Our band went nearly full strength, there being 35 men in line; the instrumentation was complete and every man eager to do his best. In the absence of Bandmaster Zeller, solo cornetist Wm. Hulme directed and the popular sergeant, Aril Vanderhart took charge of the men otherwise. The cook, John Hett, Corporal, did everything in his power to provide the men with proper "grub." The government rations with occasional "extras" were well served and we had no complaint.

Our band had several private engagements to fill while at Qubec, (among them the big tattoo at which 472 musicians took part) and also had the distinction of acting as "guard of honor" to H.R.H. the Prince of Wales at the great review on the Plains of Abraham. The long marches were strenuous work but not a man regretted that for they were amply recompensed with what they saw and heard at this great national festival. The writer, who was also with the boys as a bandsman on this occasion will have lasting reminiscences of the big event.

The only regret that was a thousand times expressed was the compelled absence of our honored bandmaster, Mr. Noah Zeller, for we missed him greatly. Mr. Zeller is now getting on very well since the unfortunate accident which befel him nearly five months ago and in which he suffered the loss of a foot. Since our return from Qubeec, I am glad to report that he has again taken full charge of the band and is conducting in his old time vim and earnestness. The members are very thankful in having Mr. Zeller once more in their midst and his re-appearance has enthused and inspired that confidence which can be noted and heard in the band's playing.

A gloom was cast over the town and especially in band circles when it was reported last week that Sergt. Cockburn had lost his life in the London fire. Genial and kind-hearted Jack was the drum major of the 29th Band and was held in high esteem by the boys—indeed they loved him as a brother. The officers and men of the band sent a fine floral offering to the widow of their deceased friend and comrade to show their last mark of respect.

It gives me pleasure to report harmony, progress and diligence in the ranks of the 29th Regiment Band and that everything connected with our organization is in a flourishing condition. We have the hearty co-operation of our good citizens and our people naturally feel proud of its excellent band. With kind regards to all band-comrades.

W. H. Schmalz, president,
29th Regiment Band.

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Mr. Arthur W. Payne, who has conducted the excellent amateur organization "the Stock Exchange Orchestral Society," London, for many years, has accepted the post of conductor of "The Royal Amateur Orchestral Society." He is succeeded at the Stock Exchange by Mr. Allen Gill, who has made a considerable reputation in the last few years as a choral conductor.

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While absent from the city during the summer vacation Mr. Rechab Tandy has been busy filling recital and concert engagements. On the occasion of a recital he gave in Kingston, Ont., *The Daily British Whig*, of August 17th, says:

"Last night before a large audience Mr. Tandy again gave evidence of his gifts and delighted all with the richness, clearness, and vigor of his songs. In all his numbers he showed richness of expression and shading, and in the full passages a robustness of tone that gave manifest evidence of the complete control of the voice. Mr. Tandy has seldom been heard to better advantage than last night."

Mr. Tandy will resume his regular concert work and vocal teaching from September 1st, prox. Studio, 97 Yonge Street.

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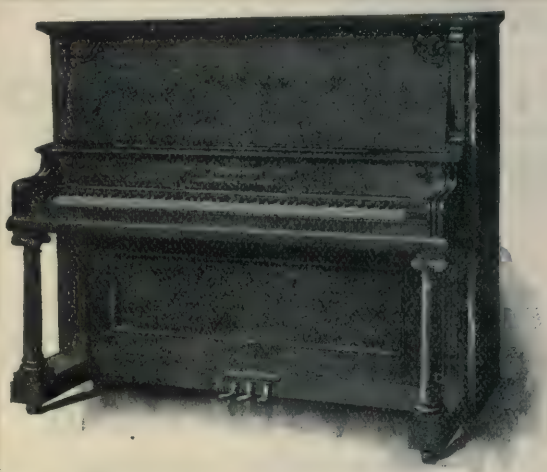

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## BY WAY OF PREFACE.

No apology is needed for devoting a large amount of our space in this issue to the Sheffield Musical Union Choir, which at the moment of publication is on its way to Canada with the object of showing the people of our principal cities how they can sing in the hardy north of the old land. The event is of international musical importance, the more especially as the Choir will take the opportunity of singing at Buffalo before an audience of United States citizens. The editor believes that this souvenir will be acceptable to those of its readers who, like Dr. Charles A. E. Harriss, advocate musical reciprocity between the Colonies and the Mother Land.

For a large number of the portraits and much of the material, MUSICAL CANADA is indebted to the good offices of Mr. W. H. Breare, the editor of the *Herald*, Harrogate, Yorkshire, the well-known specialist on vocalism.

As a consequence of the demands on our space this month, the departmental sections have been made briefer than usual.

## MUSICAL CANADA SCHOLARSHIPS.

THE attention of our readers is directed to the announcement of the first scholarship by MUSICAL CANADA to students of the musical colleges of Toronto and the Hamilton Conservatory of Music. The scholarship is intended to be the first of a series which will be offered for competition by MUSICAL CANADA. As will be noticed by the announcement there are no restrictions beyond the fact that the winner of the scholarship of one hundred dollars must be a bona fide student of one of the teaching institutions mentioned. In sending in subscriptions, care should be taken to write plainly the name of the subscriber, and that of the student for whom it is intended the subscription shall count as a vote.

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## GREETINGS TO DR. COWARD AND HIS FAMOUS CHOIR.

The following greetings from the principal choirs of Toronto and Hamilton expressed by their conductors represent the feeling of close upon two thousand singers.

THAT music knows no frontier was convincingly demonstrated in the autumn of 1906 when the splendid Yorkshire Chorus, under Dr. Henry Coward's direction, visited the German Fatherland, and, in the language of an English writer who accompanied the Chorus on this occasion, "did more for the binding together of the two peoples than many congresses could have done." It was thought at that time that the limit of achievement as regards choral enterprise had been reached. On no previous occasion has a mixed choir, numbering so large a membership of active choristers, undertaken a trip of so comprehensive a nature. To undertake an artistic tour of the great cities of the Rhineland seemed like bearding the musical lion in his den; but the attainment of an unprecedented standard by the singers from Sheffield and Leeds was freely acknowledged by the German press and profession, and the enthusiasm of the reception accorded the singers and their real triumphs mark one of the proudest chapters in the musical history of the British Empire.

The approaching visit to Canada of the Sheffield Musical Union, under the great conductor who achieved such wonders in Germany, entailing as it does an expense of many thousands of dollars and a comparatively prolonged absence from home, will, in many respects, make greater demands upon the resourcefulness of the enthusiastic Yorkshire singers than was the case in the triumphant German trip. To Canadian lovers of choral music the visit of Dr. Coward's magnificent choir will mark an epoch in the musical annals of this young country. Dr. Coward, who is acknowledged in Britain as the "master choirmaster," will be warmly welcomed by all classes of our citizens, and it may safely be assumed that a reception will be accorded our visitors which will equal in warmth the marvellous welcome accorded the English singers in the German Fatherland two years ago.

Referring to the great service rendered the cause of international brotherhood by the Yorkshire Choir in Germany, Prince von Buelow held that "the only practical way in which governments can work for peace is by promoting friendlier relations among the different peoples by the systematic exercise of international hospitality." Coming, as it were, among their own people in their visit to Canada, the international aspect of the Yorkshire Choir's tour of 1906 will be wanting. But we in Canada feel that in an Imperial sense a great service will be rendered by the tour this month through this section of the Dominion. Not only will our visitors be permitted to observe conditions as they exist in this young wonderfully active and progressive section of the Empire, with its illimitable possibilities, but their visit cannot but leave its impress in a manner which will for many years exert an influence on our artistic life. It may confidently be expected that wherever they appear in Canada they will be received with the greatest enthusiasm. In Toronto, where the achievements of the glorious choirs of Yorkshire have been watched with the closest interest for years and where an absorbing interest has long been felt in the methods and triumphs of the great North of England choral bodies, it goes without saying that our visitors from across the seas will be received with open arms.

A. S. VOGT,
Conductor of the Mendelssohn Choir.

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The visit of Dr. Henry Coward and his famous Sheffield Chorus, will doubtless prove to be one of the most important and pleasurable events in the history of music in Canada. The enthusiastic reception of the famous Yorkshire singers and their eminent conductor in both France and Germany, is still fresh in the public mind. We, in Canada, with our growing perceptoin of all that is beautiful in choral music, so fully realize and appreciate the graceful tribute that Dr. Coward is paying us in bringing his magnificent organization across the Atlantic, that we may gladly extend to him, and to them, our warmest, heartiest welcome.

In my capacity as musical director at S. James' Cathedral, and as conductor of the National Chorus of Toronto, I feel that it is indeed a privilege to renew my acquaintance with, and to welcome this accomplished conductor, and to place on record my personal knowledge and experience of him.

A good, lovable man; a sterling, upright character is Dr. Henry Coward. He is an excellent all-round musician, essentially temperamental and emotional; as a chorus-master his methods are quite unconventional, yet brimful of common-sense.

He is indeed a born leader of men.

This opportune visit will be a memorable one in many respects, very far-reaching in its results, and one calculated to strengthen the ties which bind us so closely to the mother-land.

ALBERT HAM,
Conductor of National Chorus.

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DURING the past season I have repeatedly called the attention of the Toronto Festival Chorus in the city and at West Toronto, to the coming visit to Toronto of the Sheffield Choir, under Dr. Coward, the distinguished conductor.

I feel quite sure that all our Toronto Chorus singers will welcome Dr. Coward and his Chorus, and will listen to their rendering of the oratorios of the "Messiah" and "Elijah" with delight, one

of which, (say "Elijah,") I trust they will give entire, instead of selections, which it is now rumored they intend doing, which will be a disappointment to many hundreds here and throughout Canada who have taken part in these oratorios.

Personally I shall gladly greet and welcome to Toronto the famous Sheffield Choir and its Conductor and I wish them every success in Canada.

F. H. TORRINGTON,
Conductor, Festival Chorus and Toronto Orchestra.

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THE Schubert Choir and People's Choral Union hail with warmest enthusiasm and acclaim the announcement of the intended visit of the great Sheffield Choir of England to Canada and to Toronto in particular this month. This famous choir represents the great musical voice of the old world greeting the new. Under the baton of the distinguished conductor, Dr. Coward, this body has become the greatest and most perfect musical organization in the world, and will capture America as surely as they captured Germany. This will be the greatest event in Canadian musical history, and the opportunity to hear such an organization may not occur again in America for a generation.

May nothing intervene to prevent the consummation of this great event. Cordially yours,

H. M. FLETCHER,
Conductor Schubert Choir and People's Choral Union.

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## HAMILTON'S WELCOME.

IT is with unalloyed pleasure that we, of the Elgar Choir of Hamilton, send greetings to our brother choral enthusiasts from across the great water and we trust they will receive such a welcome as will keep their hearts warm for many a year. Such a visit on such proportions bespeaks a unique courage and enterprize which we are sure will be rewarded by a renewed interest on both sides of the Atlantic in matters musical and national. We sincerely hope that our Canadian men of enterprize will not be outdone in this effort of good fellowship. May they not rest content until our own great choir reciprocate this kindly visit by a return in force.

Apart from the immense impetus such fraternizing must give to the cherished art, our English cousins are bound to realize with a new force that all the patriotism of this great empire does not lie within the shores of the tight little isle.

BRUCE A. CAREY, *Conductor.*

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## IMAGINARY INTERVIEWS

THE approaching visit of Dr. Henry Coward and his famous Sheffield choir, under the able management of Dr. Charles Harriss, the indefatigable gentleman who is shouldering cheerfully the Harrissing cares incident to the tour, has elicited much enthusiastic comment amongst local musicians. We regret that we have not had the time to interview these gentlemen personally; but, could we have done so, the following are some of the comments that we can imagine them making.

"I think a hearty Vogt of thanks is due Dr. Harriss for his enterprize."

"I may say I Ham delighted to think we shall have the very great pleasure of hearing them."

"I would regard Torrington feathering too good for the person who would miss hearing them."

"This Sheffield choir, she's a good 'un. I'm right glad they are going to Fletcher over to Canada."

"I think it is luck, yes, Sherlock, for the Canadians to have this grand opportunity to hear them."

"It will be a unique treat for both the pro-Fishernal musician and the general public."

"The project of bringing them over is a most excellent, Forsyth-ed one."

"I feel sure that their Tripp will be a most enjoyable and successful one."

"I am told they sing wondrous well—indeed, as Welsman can ever hope to hear."

EDMUND HARDY.

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## HOW THE FESTIVAL CHOIR IS SELECTED.

IT may not be without interest to give some particulars in regard to the method pursued in forming the chorus, which is chosen afresh for each Sheffield Festival. Over 650 singers were examined for the 350 places. This operation, which lasted eight weeks, was conducted by a committee seated behind a screen, to whom each candidate was known only by a number. We give specimens of the tests. The first, "composed" by Dr. Coward at the request of the chorus subcommittee and approved by them, was sent to each applicant for admission to the choir, most of whom learnt it "off by heart." The tests for contraltos and basses were practically the same, but in other keys. Those for tune and time were set by Dr. McNaught.

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# THE MASTER CHORUS-MASTER.

(London Musical Times)

Henry Coward was born at the Shakespeare Hotel, Williamson Square, Liverpool, November 26, 1849. His father, originally a Sheffield grinder, was the landlord of that hostelry—a good singer and a fine banjo player. The child was cradled in music—of a kind. In a concert-room attached to "the house" music was a nightly feature, one of the players being Charles Blamphin, the harpist. This was not exactly the atmosphere, either morally or physically, for a child of tender years, but the death of his father completely changed the environment of Henry Coward's boyhood. The family removed to Sheffield, and Henry was looked after by an uncle, a good sturdy Yorkshireman and a cutler by trade. The boy finished his education (such as it was) at the age of eight—he had not had six months' consecutive schooling—and as a child of nine was put to the staple trade of Sheffield, the manufacture of cutlery. He served an apprenticeship for twelve years with his uncle at the works of Mr. George Wolstenholme, and ultimately became one of the best workmen in the trade. He spent six months as an improver in the workshop of Mr. W. H. Wragg, a specialist in the best line of cutlery. Throughout his artisan career, Coward was never out of work for a single day. He took many prizes as the result of his skilful craftsmanship, and for the last knives he made he received the sum of £3 per dozen—"a big price."

## "He Used His Head."

Sheffield, to the mere passer by, is a place of smoke. But as if to counteract its griminess, a characteristic of Sheffield "shops" (workshops) is for their walls to be covered with pictures cut out of the *Illustrated London News* and similar periodicals. Some representations of old castles that had been dismantled by Cromwell attracted young Coward's fancy. "How was it that Cromwell could do all this?" he asked a senior fellow-workman. "He used his 'ead; it's those who use their 'ead that make their way in the world." This made a very strong impression on the lad—"He used his 'head': Why should I not use my head?" meditated the boy.

He did. A boy who has has finished his education at the age of eight is not very fully equipped for scholarship, but Coward's dauntless perseverance manifested itself in those early years. He taught himself to spell by reading the advertisement placards in the streets on his way to work, and learned shorthand during similar peregrinations. The same strenuous perseverance showed itself at the laying of the foundation-stone of the Albert Hall, Sheffield, by the Duke of Norfolk. Young Coward climbed one of the wooden hoardings in order to see what was going on inside. A friend said, "come down, here comes the bobby." He did come down—but he descended on the other side of the barricade! Little could he have thought that in years to come he would receive in the erected building the ovations he has so frequently had to acknowledge.

## Violinist and Vocalist.

It was formerly the custom in many good English homes to associate music with the devil; music and business could not be understood to run very well together, and thus the art came to be regarded as a handicap in the journey of life. "Well, my boy, what is your pleasure?" asked Mr. George Wolstenholme, Coward's employer. "Music's my pleasure, sir." "*Music:* you may as well go to the *devil* as learn music," was the discouraging response. Nothing daunted, however, young Coward, by hook or by crook, would be in evidence in the "top keck" of the old Theatre Royal when an opera company visited the town. He learned all the operas then in vogue. His memory for operatic melodies was phenomenal, and in this way seed was sown for future harvests. He was fortunate at the formative period of his life to come under good influence at the Sunday School attached to Queen Street Chapel. His Sunday School teacher, Mr. John Pease, an excellent musician, had formerly been first fiddle in some of the great theatres in the provinces. A man of magnetic personality, Mr. Pease attracted the boy to him and gained his affection; moreover, he gave him lessons in violin playing—the only tuition in music Coward has ever received. He became fiddle mad, and practised morning, noon, and night. The youth sang in the chapel choir, and there are members who can recall the marvellous power and beauty of his voice. "I have only heard one other boy's voice that surpassed it," says an old friend. He joined a Tonic Sol-fa class, but soon became a teacher himself.

The success of this concert led to higher flights with a performance of Romberg's "Lay of the Bell," but this resulted in a loss of £25, which Coward bore with complacency, and when the amount of the deficiency was paid off, after his apprenticeship, he enthusiastically went in for other ventures.

## Hard Lines and Poetry.

He had an absolute passion for reading, but his musical and bookish studies received little encouragement at home. It used to irritate his people to see him incessantly poring over books, and out of his scanty pocket money he had to buy the candles which were a necessary aid to his secret studies in his tiny bedroom. Unfavorable environment was his difficulty. He had early grasped the fact that art is a hard mistress, and that it is only by long and arduous application that anything above mediocrity can be attained; but those around him could not understand his early risings and late nights. They were proud enough of it in a way, but they thought it sheer

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waste of time. As a youth he was immensely fond of nature, and took the greatest delight in the manifold beauties of the lovely country that encircles the smoke-clouded city of Sheffield. Poetry, too, fascinated him.

SCHOOLMASTERING.

Fourteen years cover the period of Dr. Coward's cutlery, or business life. At the age of twenty-two he decided to leave the bench and start on a scholastic career—in other words, like Cromwell, to "use his head." The joy of teaching—teaching for its own sake—decided him to take this step. He was not qualified, but that did not matter; he had made up his mind to become efficient, and he did. Pounds, shillings and pence were of no consideration. He was earning good wages at the bench, and upon leaving the workshops he knew it would take him ten years "to be equal in money." "Learn to labor and to wait" was his twin-motto with "Fools and children are in a hurry." His first scholastic appointment was as a pupil-teacher (aged 22) at Zion Attercliffe school, a suburb of Sheffield, at a salry of £20 a year. The head-master was easy going, and Coward soon became "practically head-master." His school work was so good and thorough that it attracted Mr. Barrington Ward, one of H.M. Inspectors, who recommended the young man to a mastership of a school at Tinsley. This promotion from the workshop to a head mastership in twelve months was certainly rapid. At Tinsley he remained four months, one of his pupils being Wainwright, the cricketer. Then he held a similar post at Greasborough at a salry of £120 a year, and remained there three years.

A SCIENCE STUDENT.

During these early years of his scholastic period, Coward unweariedly qualified himself for his duties. For five years he only allowed himself five hours for sleep out of the twenty-four. He read incessantly. Science fascinated him. Electricity, magnetism, sound, heat, physiography, physiology, geology, and the rest of the ologies, he simply devoured. He entered examinations just for the fun of the thing. A batch of certificates from Cambridge proves that he was by no means a smatterer in his knowledge pursuits, and a science scholarship at South Kensington, (of which he did not avail himself), is a further testimony to his thoroughness and abilities. Picking up, picking up incessantly, entered into his very life blood; and if it serve no other purpose, this sketch of so remarkable a career may furnish a stimulus to young fellows who are taking things easily—merely floating with the tide, regardless of the life-preserver of self-help.

To be appointed head-master of a Board School in Sheffield came as a well-merited promotion to Henry Coward. In this capacity he rendered excellent service, and his teaching powers had fine scope for development. Four years later, he occupied a similar position at the Free Writing School, where he had only sixty scholars, £250 a year, and no inspection! This post he held for ten years. As

the Charity Commissioners did not consider this home of learning—which formed part of the Grammar School—to be necessary, it was closed, and the head-master, (Mr. Coward), received £100 as a solatium. At the age of thirty-nine, after seventeen years' schoolmastering, he made up his mind to leave the scholastic profession, and to "go into music."

### His Work in the Schools.

Before dwelling upon his professional music career—his "third period," if the Beethoven reference may be permitted, and there is a good deal of the "unbuttoned" in Dr. Coward's nature and methods—allusion must be made to his experiences as an amateur devotee of the art. For fifteen years he was teaching classes and conducting choirs five nights per week without fee or reward. With a few exceptions, he did not receive a penny for all this laborious and valuable musical work, nor did he accept any remuneration till he had obtained his degree of Bachelor of Music at Oxford. Always fond of children, one of his first important successes as a conductor was achieved when the school teachers of Sheffield asked him to conduct a big choral concert for them, at which the bairns of the various schools were to be the performers. For the last twenty-five years he has conducted an annual demonstration by a huge choir of Sunday School children—an event moving and thrilling, such as is not known in London.

It is impossible to estimate the influence—social, moral, and educational, as well as musical—that Henry Coward has exercised in Sheffield in what may be called his crusade of song. But this is not all. A medical man said to him: "Do you know, Dr. Coward, what good you have done to the health of the city? It is simply incalculable!"

### Varied Activities.

From the year 1878, and for a period of twenty-seven years—till quite recently, in fact—he conducted the Sheffield Amateur Instrumental Society, a body of orchestral players which has done admirable work. The Sheffield Musical Union, also conducted by him, is a development of the Tonic Sol-fa Association, an organization which brought Dr. Coward more than local fame by carrying off a prize at a Crystal Palace competition. He was ambitious to become a composer. For ten years he worked quietly on along this road beloved by musicians not a few. But only as a wayfarer—gathering material by methods of analysis, observation, and so on, as, with the exception of some hymn tunes, the composition field was allowed to lie fallow. This seed-time resulted in the fruition of Magna Charta, his first important work, which was heard at Sheffield in February, 1882. To this succeeded, in 1885, Victoria and Her reign.

### Getting on by Degrees.

All this was preparatory to taking the degree of Bachelor in Music at the University of Oxford. He still worked on, reading music mentally, and pursuing his contrapuntal and other theoretical studies quite unaided. Self-help and a rigid discipline of mind stood him in good stead during this preparatory period. He never took a holiday till he was forty! But he had first to matriculate before he could go up for his degree examination at Oxford. At that time the conditions were more stringent than at present, as he had to pass the literary test in four subjects. But in eighteen months he had taken his degree. He was examined (in 1889) by three successive Professors of Music at the University—Sir Frederick Ouseley, Sir John Stainer, and Sir Hubert Parry. An incident of the *viva voce* part of the examination was a question on "pedal points." "They are sometimes very long," replied the Sheffield candidate, "as in a recent composition"—the said work being "Judith," composed by one of his interrogators, Sir Hubert Parry, and just then published. He got through the examination so well, and received the news of his fate so long before the other candidates, that the late Mr. George Parker, clerk of the schools, greeted him with the words: "You lucky devil."

Five years later, under the Professorship of the late Sir John Stainer, the subject of this sketch obtained the degree of Doctor of Music. This was the first time that a Sheffield musician had taken the degree, and it is no wonder that the people of the city he had served so well presented him, at the hands of the Mayor, with the robes appertaining to the doctor's degree, the cost of which had been raised by public subscription. It may be convenient here to complete the list of Dr. Coward's compositions. These include "The Story of Bethany," exercise for the degree of Mus. Bac. (1891); "The King's Error," exercise for the degree of Mus. Doc. (Crystal Palace Tonic Sol-fa Festival, 1894); "Heroes of Faith" (Sheffield, 1895); "Tubal Cain," choral ballad for chorus and orchestra (Sheffield Musical Union, 1899); "The Fairy Mirror," for ladies' voices, with tableaux vivants; in addition to songs, anthems, school songs, hymn-tunes, glees, Sunday school pieces, etc. He has edited two hymnals for the Primitive Methodist denomination, to which he contributed many tunes. One of his many popular tunes is a setting of the words, "Jesu, high and holy," which, in leaflet form, has reached a sale of over a million copies.

### A Hard Worker.

Dr. Coward is in every sense a busy man; in fact it is quite astonishing how he is able to discharge his multifarious duties. He is conductor of the Sheffield Musical Union; Chorus-master of the Sheffield Musical Festival (a world-famed body of 300 splendid voices); conductor of the Sheffield Orchestra, formed of professional players resident in the city; conductor of the St. Cecilia Society, Barnsley; and conductor of the Huddersfield Festival Choral Society. The last named is his latest appointment, and, well as the good singers of Huddersfield think they know The Messiah, they have had to attend no fewer than seven rehearsals of Handel's familiar work under Dr. Coward for the preparation of the recent Christmas peformance. Not only have those old Messiahites gladly accepted his readings, but groups of singers

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have been seen in the streets discussing them, copies in hand, under the lamp-posts! Dr. Coward is teacher at the Sheffield Training College for school teachers; the Royal Grammar School (100 boys); the Sheffield High School (300 girls). He is lecturer on music at University College, Sheffield, and he has given many popular lectures on the art in various parts of Yorkshire. He has adjudicated at many musical competitions, and is engaged to act in that capacity at the Royal National Eisteddfod, to be held at Bangor in the autumn. For a period of fifteen years (till 1898) he held the appointment of musical critic of the *Sheffield Independent*.

### Queenly Recognition.

One important event—if not the *most* important—of his life was the memorable visit of Queen Victoria to Sheffield, on May 21, 1897, in her Diamond Jubilee year. On that never-to-be-forgotten occasion, Dr. Coward conducted upwards of 50,000 children in Norfolk Park. The great heart of our late revered Queen was thrilled as she listened to those sweet songs from her loyal and loving little subjects, and it is no wonder that she gave vent to her heart-stirrings in tears of emotional joy. It was the just due of the skilful conductor of that huge choir that he should have had the honor of being presented (by the Duke of Norfolk, Earl Marshal) to Her Majesty, who expressed her deep gratification at the unique singing to which she had listened.

### The Sheffield Festival Chorus.

The fame of Dr. Coward as one of the greatest chorus-masters of the present day dates from the first Sheffield Festival of 1896. The special correspondent of *The Musical Times*, in his report of that music-making, said:—

"A committee with money can easily obtain a good orchestra and solo vocalists, but a chorus is another matter. It must be, in the main, a local product, and if the locality cannot produce it, neither can it have a Festival. . . . The members [of the chorus] had been trained to the strict observance of every *nuance;* to proper and simultaneous utterance of words, with due regard to emphasis and expression, and to the attainment, when necessary, of dramatic effect. All this came out in 'Elijah' and 'The Golden Legend,' to the delight, and, in some measure, to the astonishment of at least one listener, who had not looked for anything so perfect at a first Festival. No wonder that the audience applauded the chorus as much as they did the principal singers, or that they said amongst themselves that veteran organizations elsewhere would have to look to their laurels."

If the attainment of 1896 was good, the achievements of the chorus in 1899 reached the highest water-mark of excellence. The special correspondent of this journal in the latter year waxed no less enthusiastic than the writer of the earlier notice The methods of Dr. Coward were duly set forth in these columns for November, 1899, and full tribute was paid to his genius for choir training. Only those who were fortunate enough to be present at that memorable Festival can form any idea of the moving power of the perfectly rendered choruses.

### Personality.

The personality of Dr. Coward is one that cannot be adequately described in cold print. Warm-hearted, unconventional, impetuous, he is a born leader of men. His exuberant enthusiasm is in danger of being used against him; but no one can come in touch with him without being greatly struck by the force of his character and his unbounded energy. The marked stratum of perseverance in his rugged nature has amply showed itself in the course of this narrative. His methods as a chorus-master, though decidedly unconventional, are strongly impregnated with common sense; and then, as he says, "the public care little about methods, they judge by results." True, and the results of that Sheffield Musical Festival of 1899 were a triumph for him and his devoted chorus singers. He holds that "loud singing, without evident control of the tone, degenerates into mere shouting; but loud, louder, even loudest singing, if under the control of the performer, is simply a rich *fortissimo*, and moreover a legitimate artistic effect." This is a specimen of his aphorisms. His readings are always accepted by the composers of the works he so conscientiously and thoroughly prepares, and abundant testimony to his wonderful preparation achievements has been borne by Sir Hubert Parry, Dr. Edward Elgar, and Mr. Coleridge-Taylor.

His versatility of illustration may be regarded as a matter of course. He is seldom at a loss, and at times uses the quaintest illustrations; but they

are so spontaneous that they never "jar." Here is an illustration of how he works up a climax. He wished to make the choir realize that a certain imitative passage in the Messiah should be cumulative in effect. He quietly sang the alto notes to the syllable "tum-tum"; then the soprano notes, but to a broader vowel; the bass to "tom-tom"; and finally the tenor notes to the word "Thomas." The choir, by quick analogy, realized that it was an indication of how he wished the tenors to add the top-stone of effect to the passage; they all had a hearty laugh, and rendered the passage to the satisfaction of their genial conductor. He is always in a state of "unprepared preparedness." When a member of the committee for the approaching Festival said to him: "Well, Dr. Coward, you have plenty of work to do; what do you intend to start with?" "Help, Lord!" was the ready and reverent reply.

### A Temperamental Musician.

The note-correctness of his performances is proverbial, yet he seldom stops his players or singers for a slip at rehearsals. He looks to the performer, and if he sees that he is conscious of his error, nothing more is said. But for developing a point in expression, where the question of evolving the mentality of the band of chorus is concerned, he will repeat a passage many times. For instance, he went over the last nine bars of the Amen chorus fourteen times, patterning between every repetition the manner in which he wanted each part to be sung, so as to bring out the crowning climax to the whole oratorio. The same with the word "become" in the "Hallelujah," while in "Surely," the work involved in exampling how to sing the suspended discords, in such a way as to get the effect which four skilled performers in a string-quartet would produce, was very exhaustive and exhausting; and it needed great skill to prevent the singers and players from becoming impatient and restive. He holds the opinion that temperament is the slowest thing to be developed in all music. And here it may be observed that Dr. Coward is, above all things, a temperamental and emotional musician. Would that there were more such!

Finally: no better words could form the conclusion of this biographical sketch of a very remarkable man than those of his life-long friend, Mr. Robinson, who writes:

"If I were asked to account for Dr. Coward's success in his art I should attribute it to two things —hard work and directness of aim. He knows what he wants, and takes the shortest cut to attain his end. But let no one think his short cuts means slackness in the matter of work. Careful attention to detail and absolute thoroughness in mastering this has marked him all along the line he has travelled. Sheffield owes him a debt which will never be paid, but then he has his consolation in the fact that he has never sought worldly honor, but has set the music of his life to a very simple key-note—plain living and high thinking."

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### Wonderful Versatility.

Following are the compositions which Dr. Coward has conducted and prepared during the past season and prove the immensity and versatility of his work. He conducts and trains many societies, travelling from 1,000 to 1,500 miles a week.

Handel, Messiah (six times), Samson, Israel in Egypt, Theodora, Acis and Galatea.

Bach—Mass in B minor (three times), St. Matthew's Passion, "Sing ye" eight part motet, "Praise the Lord All Ye Heathen" (motet), God's Time is Best."

Haydn—Creation.
Mozart—Requiem.
Beethoven—Choral Symphony (three times), Mass in D.
Mendelssohn—Elijah (four times).
Strauss—Taillefer.
De Bussy—Blessed Damozel.
Verdi—Manzoni Requiem.
Mackenzie—Dream of Jubal.
Harford—Song of Balder.
Gade—Spring's Message.
Harris—Coronation Mass.
Coward—Story of Bethany.
Ceasar Frank—Beatitudes.
Walford Davies—Everyman.
Cowen—John Gilpin.
Maclean—The Annunciation.
Rossini—Stabat Mater.
Boughton—Folk Songs.
Cliffe—Ode to the North-East Wind.

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## THE GREAT MUSICAL ORGANIZER.

It is more with Dr. Charles A. E. Harriss, the great organizer of musical enterprises, both intercolonial and imperial, than with Dr. Harriss, the musician, that we have to deal in this number. It may, however, be briefly stated that Dr. Harriss is a thorough musician, an excellent organist and a facile composer. His symphonic poem, "Pan," was produced at the Queen's Hall, London, before His Majesty and the Princess Louise at the British-Canadian festival, 1906, and was commanded before the King at the close of the performance. He

conducted his "Coronation Mass, Edward VII." at the London Symphony Orchestra concert in honor of the Colonial Premiers attending the Colonial Conference. Selections from his opera "Torquil," were performed by command in 1902 at Ottawa before the Prince and Princess of Wales.

As already stated, however, it is as an organizer of big musical enterprises that he has made his name known to thousands of people on both sides of the Atlantic. He it was who suggested and will conduct the Canadian tour of the Sheffield Musical Union Choir, and nothing would please him more or be a greater source of pride to him than to take the Mendelssohn Choir across the seas and manage a tour in the mother land for them.

The following summary of his enterprises will give an idea of his wonderful energy and daring:

He has introduced nearly every British artiste of note to Canada during the past twenty years, including Charles Santley, Edward Lloyd, Signor Foli, Ben Davies, Watkin Mills, Plunket Green, Joseph Hollman, Johannes Wolff, John Cheshire Trebelli, Muriel Foster, Norman Salmond, Geo. Grossmith, Charles Manners, Fanny Moody-Manners, Lane Wilson, Tivadar Nachez, Beatrice Langley, Barrington Foote, Lempriere Pringle, Braxton Smith, Ethel Wood, Wilfrid Virgo, Reginald Davidson, Adela Verne, and Madame Albani in grand opera, oratorio and concert. He made known British martial music throughout Canada with Lieutenant Dan Godfrey and his band of British musicians, (1899), and the following year had them return from England and perform before the President of the United States in the east room of the White House at Washington, the occasion being memorable in the history of musical events pertaining to British music in the United States. At his suggestion they played the 5th Massachusetts Regiment through the streets of Boston after their return from Manilla to the strains of "The British Grenadiers," and received the thanks of the Governor of the State of Massachusetts. At Albany the Governor of New York (Mr. Roosevelt) invited the British bandsmen to the state capital, and thanked them for their compliment tendered to American soldiers. At Detroit the Sons of the Revolution carried the Union Jack at the head of the British band, who took part in the Fifth National Congress, thus strengthening by musical strains the bonds of the two Anglo-Saxon nations. The First Cycle of Musical Festivals of the Dominion (1903), extending from ocean to ocean including the organization of festival choruses in the principal cities and towns of Nova Scotia, New Brunswick, Quebec, Ontario, Manitoba, the Northwest and British Columbia, was perhaps the greatest work, which through his efforts brought into active operation 4,000 Canadian voices, who interpreted the compositions of British composers in a series of festivals, commencing at Halifax, N.S., March 31st, terminating at Victoria, B.C., May 9th, conducted by Sir Alexander Mackenzie, Principal of the London Royal Academy of Music, the principal artistes of Great Britain taking part therein. At the request of Sir Hubert Parry, Sir Alexander Mackenzie, and Dr. Peterson, C.M.G., Mr. Harriss became in 1903, Honorary Director throughout Canada for the Associated Board Examination of the Royal Academy of Music and Royal College of Music, London, in connection with McGill University. In 1904 he organized the staff of the McGill University Conservatorium of Music, and became its first musical director, and had the honor of receiving through His Excellency, the Governor-General, the acceptance and thanks of Their Majesties the King and Queen for presentation copies of his "Coronation Mass, Edward VII."

Dr. Harriss is an Englishman, having been born in London, but he came to this country more than twenty years ago, having been engaged as organist and choirmaster of Christ Church Cathedral, Montreal, and is now as enthusiastic a Canadian as any native of the Dominion. In 1896 he married Ella Beatty Schoenberger, the present mistress of Earnscliffe, Ottawa.

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J. W. Phillips.

# PROMINENT SINGERS, CRITICS AND FRIENDS WITH THE CHOIR

## MISS EMILY BREARE.

Miss Emily Breare is the daughter of Mr. W. H. Beare, (author of (1) Vocalism from an English standpoint, (2) Elocution, (3) Vocal Faults and their remedies—a series of works well known in Canada), under whom she has studied about five years. She commenced to sing professionally some eighteen months ago, and has since appeared in nearly all parts of the United Kingdom.

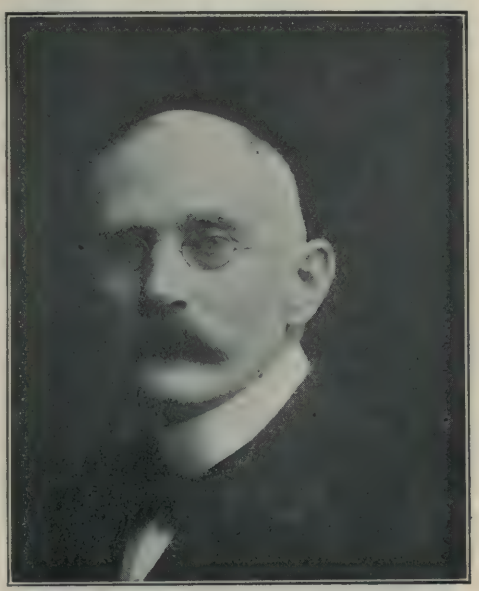
Miss Breare is a thorough believer in hard work, and practises several hours a day, works with an accompanist at least two days a week (when engagements permit), besides the regular training under her father.

Miss Breare first came under Dr. Henry Coward's immediate notice when she sang the principal part in Berlioz's "Faust," performed under his direction, at Barnsley last winter. Subsequently having been engaged by Dr. Coward as principal soprano for the tour of the Sheffield Chorus in Canada, she was compelled to decline an engagement with the Royal Choral Society for the "Elijah" in November. Miss Breare was specially recommended by Sir Frederick Bridge to sing the principal soprano part in his work "Callirhoe," when performed last winter under his own conductorship by the Reading Philharmonic Society, and after the performance Sir Frederick wrote in her copy his thanks for her "excellent rendering." Speaking of this concert the *Reading Mercury* said: "Her voice is remarkable for its great flexibility and power, and is produced with an apparent ease and an absolute command which made one think of Melba." And the *Reading Observer* remarked: "Of Miss Breare it is impossible to speak too highly." It is an indication of her success that she has invariably been re-engaged, and has appeared in some cases on several occasions in the same season.

Referring to Miss Breare's London debut at Queen's Hall last September, "Lancelot," in the *Referee*, said: "The finished singing of Miss Emily Breare came as the visit of an angel of light. Miss Breare has a beautiful, perfectly produced voice that is evidently dominated by artistic intuition fostered by judicious training." Without exception, the London critics were most favorable in their notices.

Miss Breare has taken the principal soprano part in the following works during the past season:—"Judas Maccabæus" (Handel), several times; "St. Paul" (Mendelssohn), several times; "Callirhoe" (Sir Frederick Bridge); "Ode to St. Cecilia" (Handel); "Acis and Galatea" (several times); "Hear my prayer" ("May Queen"); "Faust" (Berlioz); "Paradise and Peri" (Schumann); "Hymn of Praise" ("Mendelssohn and Messiah"), several times; "Maritana"; "Samson" (Handel); "Loreley" (Mendelssohn); "Spring" (Haydn); "Israel in Egypt"; "Caractacus" (Elgar); "Elijah"; "Christ in the Wilderness" (Granville Bantock); "Creation" (several times); "Dream of Jubal" (Mackenzie); etc., etc.

Of William Hammond Breare, Mr. Dan Godfrey wrote last year: "He was born in Marblehead, Mass., U.S., and made his debut as a boy soprano before the age of five. He inherited from his father



W. H. BREARE

Editor "Harrogate Herald"

(Thomas Breare, once a Yorkshire choir boy), aptitude and versatility in music. The latter, who trained several choruses for the first and second Peace Jubilee, in Boston, Mass., though an amateur, was able to play almost any instrument, and as a singer read at sight any cadenza, vocal or instrumental, placed before him. Over forty years ago he joined the choir of the Church of the Advent, Boston, U.S., as soloist, and was long associated with Henry Carter, the organist, one of the four Carter Brothers, English musicians, formerly resident in England, Canada, and the United States. Wm. Carter, conductor of the Carter's Choir, Albert Hall, London, was one of these brothers. As a boy singer he sang as soloist in many choirs and festivals in the Eastern States, and often co-operated with Dr. Henry Cutler, at one time organist of Trinity Church, New York City. His voice broke whilst rehearsing in one of the New York churches, and he then devoted himself to the study of composition and other branches of the art. He studied in Leeds, England, with the late F. W. Hird, and eventually an attachment to the only daughter of a well-known English journalist, (the late Robert Ackrill), led him into journalism. He did not altogether relinquish his music, however, but in an honorary capacity continued to conduct opera and oratorio societies. He wrote much as a critic,

and still edits the *Harrogate Herald*. He has long been recognized as one of the closest and most instructive of English critics, particularly in respect to vocalism. The series of works which bear his name have been promptly accepted as "the most complete guide to singing in English yet published," and his services as a vocal adviser are in much request by intelligent students and successful professionals. As an analyst of tone qualities and arbiter of style, the author has acquired remarkable powers in voice building and cultivation of temperament."

MR. JAMES W. BROADBENT.

Mr. James W. Broadbent, a member of the Sheffield Choir, is of the firm of James Broadbent & Sons, Limited, publishers of music for anniversaries and cantatas, anthems, etc., Leeds. He is a member of several other well-known English choral societies.

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MR. HENRY BREARLEY.

Mr. Henry Brearley, solo tenor, with the Sheffield Choir, was born at Halifax, and went to reside in Leeds, about ten years ago, receiving the appointment of tenor at the Leed's Parish Church. He is a member of a musical family, his mother and sisters being vocalists, and from his mother he received his first lessons in singing. When his voice broke he essayed comic songs, but one night at a concert when he ventured to sing "When other lips," it was discovered, to the amazement of his friends, that he had a fine tenor voice. The fact led to his receiving instructions from Mr. Sydney Horton, a well-known Halifax bass singer, but previous to taking lessons from this gentleman he entered a local solo competition for tenors and won the first prize against twenty trained singers. Up to the year 1893 he had won many singing contests. He has been understudy at three of the Leed's Musical Festivals and as principal on two occasions. In 1906 he had the honor of appearing as soloist with the Yorkshire Choir in Germany, and the foreign newspapers, almost without exception, accorded him very high praise.

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MR. ROBERT CHARLESWORTH.

Mr. Robert Charlesworth, the solo baritone accompanying the choir is a very versatile musician, and has many accomplishments besides that of finished vocalization. At the early age of nine years he commenced to study the Sax-horn under the late Mr. Hindley, conductor of the Nottingham Robin Hood Band, and when fourteen years of age was appointed solo horn player in the Nottingham Junior Sax-tuba Band. He commenced singing at the age of nine as a chorister at St. Catharine's Church, Nottingham, and was for four years the solo boy for the Nottingham Band of Hope Festivals held at the Mechanics' Hall, Nottingham. At the age of eighteen he commenced singing solos at Nottingham as a baritone and was a member of Emanuel Church Choir, Nottingham. At twenty years of age he went to Sheffield and has since studied singing and voice production with Miss Marie Foxon, A.R.A.M., the only representative of the London Academy in Sheffield. He has sung solo work in most of the leading towns in England including London (Queen's Hall), Birmingham, Leeds, Manchester, Nottingham and Leicester, etc., and he was engaged for the Sheffield Musical Festival last month. Mr. Charlesworth's voice is described as sympathetic and virile in tone and as interpreter of such music as that of the Prophet in Elijah he is credited with revealing fine dramatic power. His vocalization moreover is said to be of a very high standard. Mr. Charlesworth refused the principal engagement at Norwich Festival this autumn to sing with the Sheffield Choir in Canada.

H. BROWN

Tenor

### MR. CHARLES ERNEST COWARD.

Mr. Charles Ernest Coward is a son of Dr. Henry Coward. He was educated at Wesley College, Sheffield, and Gonville and Caius College, Cambridge. Of the latter foundation he was mathematical scholar and took his degree as 18th Wrangler. At the same time he gained some repu-

CHARLES ERNEST COWARD

tation as a runner and was active in musical matters. He is at present in His Majesty's Civil Service. As a practical musician he plays the piano well, excelling as an accompanist and having considerable ability as organist. He also conducts the orchestra in connection with Mansfield House University Settlement, Canning Town East.

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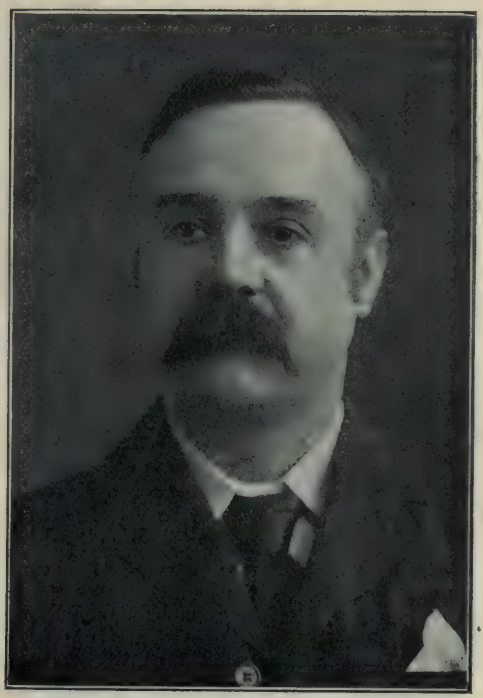
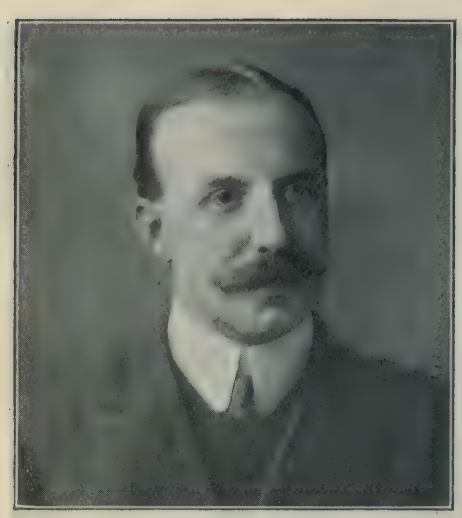
### MISS ELEANOR COWARD.

Miss Eleanor Coward, A.R.A.M., London, showed interest in music at a very early age. She studied the violin in Sheffield as a juvenile and later went to Mr. Willy Hess at the Cologne Conservatorium. She was, however, in addition, a pleasing singer, and in 1897 entered the Royal Academy at London as a singing student where she remained for five years studying with Mme. Agnes Lark and harmony and composition with Mr. Frederick Corder. She was made sub-professor in 1900 and in 1902 was elected an associate. For eight years she has made her home in Hull where she is surrounded by singing pupils and where she is conductor of the Hull Musical Union, a society composed of eighty ladies who are interested in musical matters and who give a number of choral concerts during the season. This spring and summer she had the advantage of taking singing lessons from Mme. Albani each week in London. She is a daughter of Dr. Henry Coward.



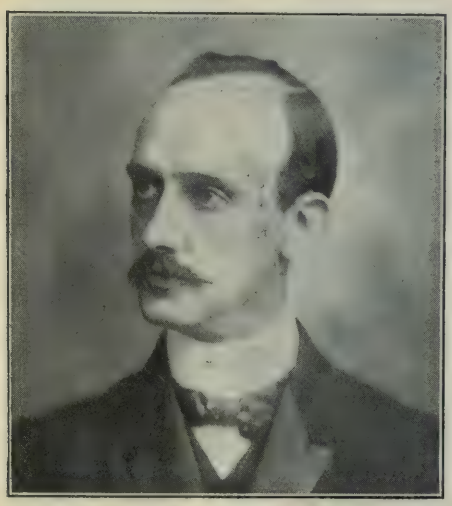
J. B. CLARK
Bass

J. KENNETH CURWEN
London "Musical Herald"



MR. H. FIRTH.

Mr. H. Firth, M.A., was educated at Bradford, Yorkshire and Merton College, Oxford. He was for some years lecturer in London on modern history and was afterwards appointed His Majesty's Inspector of Schools.



MR. ARTHUR E. HURST.

Mr. Arthur E. Hurst is a member of the Tonic Sol-Fa College and organist and choirmaster of Sparkhill Primitive Methodist Church, Birmingham. He is a lecturer in music at Hartshead High School for Girls and Mexbro Secondary School for Teachers. He was a member of the choir that went to Germany and is a late member of the Council of the Sheffield Musical Union. He is also an organ pupil of Mr. J. W. Phillips, and has often deputized for Dr. Coward. Since 1894 he has occupied many very important musical positions in connection with music teaching and church music.

MR. P. MURRAY HUNTER.

Mr. P. Murray Hunter is president of the Liverpool Orchestral Society and member of the Triennial Southport Festival Chorus, and vice-chairman of the Southport Harmonic Society.

DR. A. LEWIS HUSBAND, M.D.

Dr. A. Lewis Husband is an honour graduate of the Edinburgh University, where fifteen years ago he took a leading part in University Musical circles. He is an ardent music lover which has led him to do occasional conducting. His other hobby is chess and he is very well known in Yorkshire and Nottingham golf circles. He has been a member of Dr. Coward's Choir for twelve or fifteen years, and has also been a member of the executive.

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MISS KATHLEEN FRANKISH.

Miss Kathleen Frankish is a well-known Sheffield singer and has met with considerable success in other towns and cities including Birmingham,

Liverpool, Nottingham, Gainsboro, etc. Miss Frankish will take part in quartettes, trios and choruses at the concerts of the Sheffield Musical Union in Canada. She has been a member of the Musical Union for thirteen years and is a pupil of Dr. Coward and also a member of the Sheffield Musical Festival Choir.

MR. ERNEST JOHNSON.

Mr. Ernest Johnson is choirmaster of the Goole United Methodist Church, conductor of the Goole Operatic Society and the Snaith and District Philharmonic Society.

MR. J. H. LAWSON.

Mr. Joshua H. Lawson is treasurer of the Sheffield Musical Union and a member of the choir.

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MR. ALFRED H. LITTLETON.

Mr. Alfred H. Littleton is the name of a gentleman very well known to Canadian musicians, especially to conductors of our Choral Societies. He is, in fact, chairman of the firm of Novello & Company, Wardour St., London, the largest choral music publishing house in the world. He is a member of the court of Worshipful Company of Musicians and member of the council of Royal College of Music and member of the council of the Royal Choral Society, and last but not least the proprietor of the London *Musical Times*. He had the honour of receiving with Lord Strathcona, His Majesty the King at the British-Canadian Festival Concert in London in 1906. Mr. Littleton will be accompanied by Mrs. Littleton and Misses Littleton during the visit of the Sheffield Choir to Canada.

MRS. CLARA LAWSON.

Mrs. Clara Lawson is registrar of the Sheffield Choir and is a most ardent worker for music. She was for many years librarian of the Sheffield Choir, of which she has been a member since its inception.

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MISS GERTRUDE LONSDALE.

Miss Gertrude Lonsdale, solo contralto for the Canadian tour of the choir is a grand-daughter of the celebrated Hungarian prima donna, Madame Peschka-Leutner. Her voice is said to be of very sympathetic quality, and to be thoroughly true to its class. She accompanied the Yorkshire Choir on its recent trip to Germany, singing the part of the angel in Elgar's Dream of Gerontius. At Dusseldorf, Prof. Buths, in referring to the performance of the Messiah said he never heard "He shall Feed His Flock" delivered with such pathos and expression as when sung by Miss Lonsdale. While Miss Lonsdale is of foreign extraction, she was born in London, England, and therefore can be claimed by the Mother Country. She has studied both in France and Germany but considers she derived the most benefit from her English training. She studied under both Signor Randegger and Signor

Ernesto Baraldi. It may give an idea of her style of voice to say that she is often compared with Madame Pattey.

MR. WILLIAM SCOTT MILLIGAN.

Mr. William Scott Milligan, Rydal Mount, Halifax, tenor. A performing member of the Halifax Choral Society for the last thirty years, and now on the executive committee. A member of the Leeds Triennial Musical Festival Chorus from 1883 to 1898, and also a member of the Handel Festival Chorus, Crystal Palace, London, on four occasions. He also has been a member of the choir at the Halifax Parish Church, Holy Trinity Church, and Christ Church, Sowerby Bridge. He is an acting director of the firm of Pollit & Wigzell, Limited, engineers and millwrights, Bank Foundry, Sowerby Bridge, near Halifax, Yorkshire. This firm are makers of high class stationary engines, both vertical and horizontal, for all powers from 50 to 3,000 I.H.P. and all kinds of pulleys, shafting, pedestals, couplings, etc., for modern factories. The firm have supplied engines and millwright work for some of the most modern and largest factories in the United Kingdom, and in every other country in the world, for the manufacture of cotton, woollen, worsted, and other textile mills, flour mills, etc., and have also one of the largest connections in the paper trade, for engines and driving power. They make a specialty of rotary kilns for cement burning. The firm was established in the year 1778, and is well known through the world.

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**Dept. "H," 225 Fifth Ave., New York City.**

MR. JAMES MACLAURIN.

Mr. James Maclaurin is one of the Liberal, Friendly Society, representative on the Ecclesall Board of Guardians and holds a prominent position in the local Rechabite World. He is a comparatively young man and has the ability and general tactfulness to serve the public even in a more prominent way. He works earnestly for the Methodist Church at Sharrows Lane, and has musical and literary tastes developed in a most agreeable personality. He is a member of the Sheffield Musical Union Committee. His business is that of an electro-plate manufacturer.

MISS CLARA NORTH.

Miss Clara North, soprano, is a prominent member of the visiting choir. She has a voice of rich quality exceptionally clear and great volume in the upper register. She is distinguished for purity of intonation and clarity of ennunciation in her renderings.

MR. J. W. PHILLIPS.

Mr. J. W. Phillips has been appointed organist for the Canadian tour of the Sheffield Musical Union. He has been organist and pianoforte accompanist for the Sheffield Musical Festival Chorus since its inception. He is the organist and choirmaster of St. George's Church, Sheffield, and organist and accompanist of the Sheffield Amateur Musical Society. He has accompanied nearly all the celebrated singers during the last thirty years and been associated with many eminent musicians and has given hundreds of organ recitals.

The programmes published in this number, having been furnished Musical Canada in advance of the arrival of the Sheffield Choir, may be subject to slight alterations.

MR. WILLIAM PEACOCK.

Mr. William Peacock is bass solo understudy for the Canadian concerts of the Sheffield Choir. He is a native of Leeds and commenced his musical career as a chorister at the early age of seven years. He studied the piano and harmony under Mr. Samuel Liddle and singing under Mr. Alfred Farrer Briggs. Early in 1896 he was appointed, after a very keen competition, principal bass in Rochester Cathedral. He did not, however, stop there long, as he applied for and obtained the postiion of solo bass in Durham Cathedral. in competition with a hundred applicants. He has enjoyed considerable success as a concert singer and has sung solo parts for most of the principal musical societies of England, Ireland and Scotland.

MR. W. H. POTTS.

Mr. W. H. Potts is honorary secretary of the Southport Triennial Musical Festival and Honorary secretary of the Southport and Birkdale Philharmonic Society and leading bass at St. James' Church, Birkdale. He has been connected with choral singing and concerts for the past twenty years in Southport and is accompanying the Sheffield Chorus on the Canadian tour.

MR. JOS. ROBINSON.

Mr. Jos. Robinson is at present principal bass in Elswick Methodist Church, Newcastle on Tyne, which is said to be the largest voluntary choir in the north of England, and certainly one of the most efficient under the leadership of Mr. George Dodds, Mus. Bac. Mr. Robinson is more than an enthusiastic musician, being very fond of certain athletics. Last July he played against the Canadian Bowling Team when thev visited Newcastle.

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The Sheffield Choir leaves Glasgow for Canada on the 23rd inst. per steamship Grampian.

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The programmes of the Sheffield Chorus concerts are subject to slight alterations.

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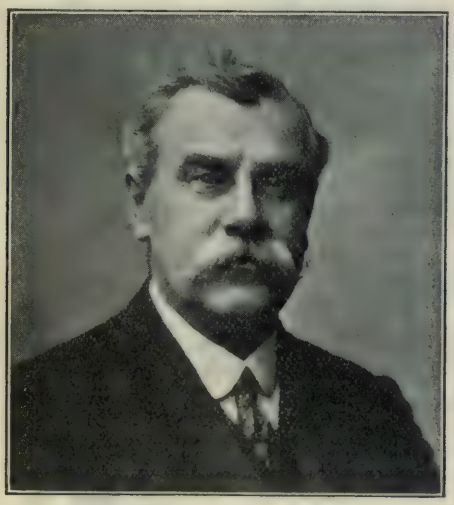
MR. FRANK RODGERS.

Mr. Frank Rodgers has been a church choir singer for the past eight years. Studied pianoforte under Mr. J. W. Phillips, the Sheffield Festival organist. He was for three years organist at the Attercliffe Wesleyan Church and ten years organist and deputy choir trainer at South Street M.N.C. Church.



MR. ARTHUR SPEED.

Mr. Arthur Speed is choirmaster of the Southport Triennial Musical Festival, conductor of Southport Philharmonic Society and conductor of Birkenhead Glee and Madrigal Society, Organist and Choirmaster of St. James Church, West Derby, and when resident in Sheffield was organist for Dr. Coward's concerts. He was also organist at Broomhill and sub-organist under Mr. Edwin H. Lemare.

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"What sweet sounds come from the water to-night!"

"Yes; the fish are probably running their scales."—*Nashville American.*

MME. LILY WORSNOP.

Mme. Worsnop is very well known in musical circles in Yorkshire and is an experienced soprano singer with a powerful voice of brilliant quality. She is leading singer and soloist at Goole United Methodist Church and conductor of the Goole Operatic Society and Snaith and District Philharmonic Society.

MR. W. C. WOOD.

Mr. W. C. Wood, is editor of the Rotherham *Express*, and represents also the Sheffield *Daily Telegraph* and Newcastle *Daily Journal.*

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Who that saw it will ever forget the classical advertisement of some years ago in the New York *World:* "Wanted—At a Coney Island restaurant, a pianist who can open oysters."

# PROGRAMMES FOR THE TOUR

## MONTREAL.

MONDAY EVENING, NOVEMBER 2.

(*From Handel's "Messiah."*)

Chorus.....And the Glory of the Lord.
Recit.....For behold darkness.
Air.....The people that walked.
Mr. Robert Charlesworth.
Chorus.....For unto us a child is born.
Pastoral Symphony.
Air.....Rejoice greatly.
Miss Emily Breare.
Chorus.....His yoke is easy.
Air.....He was despised.
Miss Gertrude Lonsdale
Chorus.....Surely he hath borne our griefs.
Recit.....All they that see Him.
Mr. Henry Brearley.
Chorus.....He trusted in God.
Recit.....Behold and see.
Mr. Henry Brearley.
Air.....Why do the nations.
Mr. Robert Charlesworth.
Chorus.....Let us break their bonds.
Air.....Thou shalt break them.
Mr. Henry Brearley.
Chorus.....Hallelujah.
Air.....I know that my Redeemer liveth.
Miss Emily Breare.
Chorus.....Amen.

PART II.

Glee—Sisters of the Sea.....Jackson.
Air—Elizabeth's Greeting.....Wagner.
Miss Emily Breare.
Part Song—Moonlight.....Eaton Faning.
Song—The Windmill.....Nelson.
Mr. William Peacock.
Part Song—Indian Lullaby.....Vogt.
(For female voices)
The Dance.....Elgar.
Two Songs—*a*, Rose in the bud.....Foster.
*b*, April's Gift.....Del Riego.
Miss Gertrude Lonsdale.
Sanctus.....Bach.

TUESDAY EVENING, NOVEMBER 3RD.

Motet—Sing Ye.....Bach.
Prologue—From the opera "Pagliacci".Leoncavallo
Mr. Robert Charlesworth.
Folk Songs—*a* A Berkshire Tragedy..Boughton.
*b* King Arthur had two Sons.
Air—Elizabeth's Prayer.....Wagner.
Miss Emily Breare.
Choral Ballad—The Sands of Dee.....Harriss.
Air—Prieslied, from "Die Meistersinger".Wagner.
Mr. Henry Brearley.
Part Song—Footsteps of Angels.....Hollbrooke.

PART II.

Madrigals—*a* In going to my lonely bed..Edwards.
*b* You stole my love....Macfarren.
Air—From "The Magic Flute".....Mozart.
Miss Eleanor Coward.
Demons' Chorus.....Elgar.
Glee—O snatch me swift.....Calcott.
Song—The Vikings' War Song.....Bath.
Mr. Robert Charlesworth.
Part Song—Shepherd's Lament.....Smart.
Aria—Onaway, awake Beloved.....Taylor.
Mr. Henry Brearley.
Motet—Praise ye the Lord.....Bach.
The Dance.....Elgar.

## OTTAWA.

WEDNESDAY EVENING, NOVEMBER 4TH.

Motet—Sing ye.....Bach.
Prologue—From the opera "Pagliacci".Leoncavallo
Mr. Robert Charlesworth.
Folk Songs—*a* A Berkshire Tragedy....Boughton.
*b* King Arthur had two sons.
Air—Elizabeth's Greeting.....Wagner.
Miss Emily Breare.
Choral Ballad—The Sands of Dee.....Harriss.
Air—Prieslied from "Der Meistersinger"..Wagner.
Mr. Henry Brearley.
Part Song—Footsteps of Angels....Hollbrooke.

PART II.

Madrigals—*a* In going to my lonely bed.Edwards.
*b* You stole my love....Macfarren.
Two Songs—*a* Rose in the bud.....Foster.
*b* April's Gift.....del Riege.
Miss Gertrude Lonsdale.
Glee—O snatch me swift.....Calcott.
Song—The Viking's War Song.....Bath.
Mr. Robert Charlesworth.
Part Song—The Shepherd's Lament.....Smart.
Aria—Onaway, awake, Beloved.....Taylor.
Mr. Henry Brearley.
The Dance.....Elgar

## TORONTO.

THURSDAY EVENING, NOVEMBER 5TH.

(*From Handel's "Messiah."*)

Chorus.....And the Glory of the Lord.
Recit.....For behold darkness.
Air.....The people that walked.
Mr. Robert Charlesworth.
Chorus.....For unto us a child is born.
Pastoral Symphony.
Air.....Rejoice greatly.
Miss Emily Breare.
Chorus.....His yoke is easy.
Air.....He was despised.
Miss Gertrude Lonsdale

Chorus.....Surely he hath borne our griefs.
Recit.....All they that see Him.
Mr. Henry Brearley.
Chorus.....He trusted in God.
Recit.....Behold and see.
Mr. Henry Brearley.
Air.....Why do the nations.
Mr. Robert Charlesworth.
Chorus.....Let us break their bonds.
Air.....Thou shalt break them.
Mr. Henry Brearley.
Chorus.....Hallelujah.
Air.....I know that my Redeemer liveth.
Miss Emily Breare.
Chorus.....Amen.

PART II.

Glee—"Sisters of the Sea".....Jackson.
Air—From "The Magic Flute".....Mozart.
Miss Eleanor Coward.
Part Song—Moonlight.....Eaton Faning.
Overture—"Ruy Blas".....Mendelssohn.
Toronto Symphony Orchestra—Mr. Frank Welsman.
Choral Ballad—"The Sands of Dee"....Harriss.
Conducted by the Composer.
Song—The Windmill.....Nelson.
Mr. William Peacock.
Chorus of Demons—"Low born clods of brute earth".....Elgar.
Two Songs—*a* "Rose in the bud".....Foster.
*b* "April's Gift".....Del Riego.
Miss Gertrude Lonsdale.
Sanctus.....Bach.

FRIDAY EVENING, NOVEMBER 6TH.

(*From Mendelssohn's "Elijah."*)

Recit.....As God the Lord liveth.
Mr. Robert Charlesworth.
Chorus.....Help, Lord.
Duet with Chorus..Lord, bow thine ear.
Recit.....New Cherith's brook.
Miss Gertrude Lonsdale.
Recit.....Help me, man of God.
Miss Emily Breare.
Chorus.....Blessed are the men.
Recit.....As God the Lord liveth.
Mr. Robert Charlesworth.
Recit.....O Thou who makest.
Chorus.....The fire descends.
Air.....Is not his word.
Mr. Robert Charlesworth.
Air.....Woe unto them.
Miss Gertrude Lonsdale.
Recit. and Chorus..Look down on us.
Chorus.....Thanks be to God.
Air.....Hear ye, Israel.
Miss Emily Breare.
Chorus.....Be not afraid.
Recit.....Arise, Elijah.
Miss Gertrude Lonsdale.
Air.....O rest in the Lord.
Miss Gertrude Lonsdale.
Chorus.....He that shall endure.
Recit.....Night falleth around me.
Mr. Robert Charlesworth.
Chorus.....Behold God the Lord passeth by.
Air.....Then shall the righteous.
Mr. Henry Brearley.
Chorus.....And then shall your light.

PART II.

Folk Songs—*a* A Berkshire Tragedy....Boughton.
*b* King Arthur had two Sons.
Air—From the opera "Irene".....Gounod.
Miss Clara North.
Henry VIII. Dances.....German.
The Toronto Symphony Orchestra and Mr. Welsman.
Coronation Ode.....Ham.
Conducted by the Composer.
Song—The Vikings' War Song.....Bath.
Mr. Robert Charlesworth.
Part Song—Awake, awake.....Bantock.
Air—Lohengrin's Narration.....Wagner.
Mr. Henry Brearley.
The Dance.....Elgar.

SATURDAY AFTERNOON, NOVEMBER 7TH.

Motet—Sing ye.....Bach.
Song—The Curfew.....Monk Gould.
Mr. William Peacock.
Glee—Sisters of the Sea.....Jackson.
Song—L'été .....Chaminade.
Miss Kathleen Frankish.
The Dance.....Elgar.
Song—The Message.....Blumenthal.
Mr. Arthur Burrows.
Part Song—Footsteps of Angels——Holbrooke

PART II.

Air—Per la gloria.....Buononcini.
Miss Eleanor Coward.
Part Song—O Gladsome Light.....Sullivan.
Song—The Trumpeter.....Arlie Dix.
Mr. William Peacock.
Madrigals—*a* In going to my lonely bed..Edwards.
*b* You stole my love.....Macfarren.
Song—She wandered down the mountain side..Clay
Miss Clara North.
Motet—Praise ye the Lord.....Bach.

SATURDAY EVENING, NOVEMBER 7TH.

(*From Elgar's "Dream of Gerontius."*)

Solo.....Jesu Maria.
Mr. Henry Brearley.
Chorus.....Kyrie Eleison.
Solo.....Rouse thee my fainting soul.
Mr. Henry Brearley.
Chorus.....Be merciful, be gracious.
Solo.....Sanctus, sanctus.
Mr. Henry Brearley.
Chorus.....Rescue him.
Solo.....Proficiscere.
Mr. Robert Charlesworth.
Chorus.....Go, in the name of Angels.
Solo.....I want to sleep.
Solo.....My work is done.
Miss Gertrude Lonsdale.

Duet.....It is a member.
Miss Gertrude Lonsdale and Mr. Henry Brearley.
Demons' Chorus..Low born clods of brute earth.
Solo.....But hark, a sound.
Mr. Henry Brearley.
Solo.....And now the threshold.
Miss Gertrude Lonsdale.
Chorus.....Praise to the Holiest.

PART II.

Part Song—Indian Lullaby.....Vogt.
(For female voices.)
Conducted by the Composer.
Air—Prologue from "Pagliacci"....Leoncavallo.
Mr. Robert Charlesworth.
Part Songs—O Gladsome Light.....Sullivan.
Shepherd's Lament.....Smart.
Three Songs—From Child's Garden of Verses.Nevin.
Miss Emily Breare.
Glee—O snatch me swift.....Calcott.
Motet—Praise ye the Lord.....Bach.

**BUFFALO.**

MONDAY EVENING, NOVEMBER 9TH.

PART I.

Motet—Sing ye.....Bach.
Part Song—Moonlight.....Eaton Faning.
Prologue from "Pagliacci".....Leoncavallo.
Mr. Robert Charlesworth.
Glee—Sisters of the Sea.....Jackson.
Part Song—Footsteps of Angels.....Holbrooke.
Air—Elizabeth's Greeting.....Wagner.
Miss Emily Breare.
Madrigals—*a* In going to my lonely bed..Edwards.
*b* You stole my love.....Macfarren.

PART II.

Part Songs—*a* Indian Lullaby.....Vogt.
*b* Awake, awake.....Bantock.
Two Songs—*a* Rose in the bud.....Foster.
*b* April's Gift.....Del Riego.
Miss Gertrude Lonsdale.
Glee—O snatch me swift.....Calcott.
Part Song—Shepherd's Lament.....Smart.
Air—Onaway, awake beloved.....Taylor.
Mr. Henry Brearley.
The Dance.....Elgar.
Motet—Praise ye the Lord.....Bach.

**NIAGARA FALLS.**

NOVEMBER 9TH, AFTERNOON.

Motet, Sing ye, Bach; Song, The Curfew, Monk Gould, Mr. William Peacock; Glee, Sisters of the Sea, Jackson; Air, From "The Magic Flute," Mozart, Miss Eleanor Coward; Part Song, Moonlight, Eaton Faning; Song, The Message, Blumenthal, Mr. Arthur Burrows.

PART II.

Part Song, Footsteps of Angels, Holbrooke; Song, L'été, Chaminade, Miss Kathleen Frankish; Glee, O snatch me swift, Calcott; Song, The Trumpeter, Arlie Dix, Mr. William Peacock; Madrigals, *a*, In going to my lonely bed, Edwards; *b*, You stole my love, Macfarren; Song, She wandered down the mountain side, Clay, Miss Clara North; The Dance from the Bavarian Highlands, Elgar.

**ST. CATHARINES.**

NOVEMBER 10TH, AFTERNOON.

Motet, Sing ye, Bach; Song, The Curfew, Monk Gould, Mr. William Peacock; Glee, Sisters of the Sea, Jackson; Air from "The Magic Flute," Mozart, Miss Eleanor Coward; Part Song, Moonlight, Eaton Faning; Song, The Message, Blumenthal, Mr. Arthur Burrows.

PART II.

Part Song, Footsteps of Angels, Holbrooke; Song, L'été, Chaminade, Miss Kathleen Frankish; Glee, O snatch me swift, Calcott; Song, The Trumpeter, Arlie Dix, Mr. William Peacock; Madrigals, *a*, In going to my lonely bed, Edwards; *b*, You stole my love, Macfarren; Song, She wandered down the mountain side, Clay, Miss Clara North; The Dance from the Bavarian Highlands, Elgar.

**HAMILTON.**

NOVEMBER 10TH, EVENING.

Motet, Sing ye, Bach; Prologue from "Pagliacci," Leoncavallo, Mr. Robert Charlesworth; Folk Songs, *a*, A Berkshire Tragedy, *b*, King Arthur had two sons, Boughton; Air, Elizabeth's Prayer, Wagner, Miss Emily Breare; Choral Ballad, The Sands of Dee, Harriss; Air, "Preslied" from The Meistersinger, Wagner, Mr. Henry Brearley; Part Songs, Indian Lullaby, Vogt; Awake, awake, Bantock.

PART II.

Madrigals, *a*, In going to my lonely bed, Edwards, *b*, You stole my love, Macfarren; Two Songs, *a*, Rose in the bud, Foster, *b*, April's Gift, Del Riego, Miss Gertrude Lonsdale; Demons' Chorus, Low born clods of brute earth, Elgar, (From "The Dream of Gerontius"); Air, Onaway, Awake, Taylor, Mr. Henry Brearley; Part Song, Moonlight, Faning; Song, The Viking's War Song, Bath, Mr. Robert Charlesworth; The Dance from Bavarian Highlands, Elgar.

**BRANTFORD.**

NOVEMBER 11TH, AFTERNOON.

Motet, Sing ye, Bach; Song, The Curfew, Monk Gould, Mr. William Peacock; Glee, Sisters of the Sea, Jackson; Air, From "The Magic Flute," Mozart, Miss Eleanor Coward; Part Song, Moonlight, Faning; Song, The Message, Blumenthal, Mr. Arthur Burrows.

PART II.

Part Song, Footsteps of Angels, Holbrooke; Song, L'eté, Chaminade, Miss Kathleen Frankish; Glee, O snatch me swift, Calcott; Song, The Trumpeter, Arlie Dix, Mr. William Peacock; Madrigals,

*a*, In going to my lonely bed, Edwards; *b*, You stole my love, Macfarren; Song, She wandered down the Mountain side, Clay, Miss Clara North; The Dance from Bavarian Highlands, Elgar.

### LONDON.

NOVEMBER 11TH, EVENING.

Motet, Sing ye, Bach; Prologue from "Pagliacci," Leoncavallo, Mr. Robert Charlesworth; Folk Songs, *a*, A Berkshire Tragedy, *b*, King Arthur had two sons, Boughton; Air, Elizabeth's Prayer, Wagner, Miss Emily Breare; Choral Ballad, The Sands of Dee, Harriss; Air, "Prieslied" from the Meistersinger, Wagner, Mr. Henry Brearley; Part Songs' Indian Lullaby, Vogt; Awake, awake, Bantock.

Madrigals, *a*, In going to my lonely bed, Edwards, *b*, You stole my love, Macfarren; Two Songs, *a*, Rose in the bud, Foster, *b*, April's Gift, Del Riego, Miss Gertrude Lonsdale; Demons' Chorus, Low born clods of brute earth, Elgar, (From "The Dream of Gerontius"); Air, Onaway, awake, beloved, Taylor, Mr. Henry Brearley; Part Song, Moonlight, Faning; Song, The Viking's War Song, Bath, Mr. Robert Charlesworth; The Dance from Bavarian Highlands, Elgar.

### LINDSAY.

NOVEMBER 12TH, AFTERNOON.

Motet, Sing ye, Bach; Song, The Curfew, Monk Gould, Mr. William Peacock; Glee, Sisters of the Sea, Jackson; Air, From "The Magic Flute," Mozart, Miss Eleanor Coward; Part Song, Moonlight, Faning; Song, The Message, Blumenthal, Mr. Arthur Burrows.

PART II.

Part Song, Footsteps of Angels, Holbrooke; Song, L'été, Chaminade, Miss Kathleen Frankish; Glee, O snatch me swift, Calcott; Song, The Trumpeter, Arlie Dix, Mr. William Peacock; Madrigals, *a*, In going to my lonely bed, Edwards, *b*, You stole my love, Macfarren; Song, She wandered down the mountain side, Clay, Miss Clara North; The Dance from Bavarian Highlands, Elgar.

### PETERBOROUGH.

NOVEMBER 12TH, EVENING.

Motet, Sing ye, Bach; Prologue from "Pagliacci," Leoncavallo, Mr. Robert Charlesworth; Folk Songs, *a*, A Berkshire Tragedy, *b*, King Arthur had two sons, Boughton; Air, Elizabeth's Prayer, Wagner, Miss Emily Breare; Choral Ballad, The Sands of Dee, Harriss; Air, "Prieslied" from the Meister Singer, Wagner, Mr. Henry Brearley; Part Songs, *a*, Indian Lullaby, Vogt, *b*, Awake, awake, Bantock.

PART II.

Madrigals, *a*, In going to my lonely bed, Edwards, *b*, You stole my love, Macfarren; Two Songs, *a*, Rose in the bud, Foster, *b*, April's Gift, Del Riego, Miss Gertrude Lonsdale; Demons' Chorus, Low born clods of brute earth, Elgar, (From the Dream of Gerontius); Air, Onaway, awake, Beloved. Taylor, Mr. Henry Brearley; Part Song, Moonlight, Faning; Song, The Viking's War Song, Bath, Mr Robert Charlesworth; The Dance from Bavarian Highlands, Elgar.

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### THE DREAM OF GERONTIUS.

THE principal novelty at the Toronto concerts will be Elgar's, "The Dream of Gerontius."

Writing of the first performance at the Birmingham Music Festival, of 1900, the correspondent of the *Musical Times*, said:—

"'The Dream of Gerontius' is a work of great originality, beauty, and power; and, above all, of the completest sincerity. It is not desirable, of course, to introduce theological notions into the discussion of a composition; but it is necessary to refer to the fact that no one but a Catholic could approach Cardinal Newman's poem in the right spirit. Moreover, there are many—even Catholics—to whom the insistence on what may be called the physical aspects of the Last Judgment in the poem is extremely distasteful. This may or not be heterodox theology and inferior literature, but there is no doubt that these very features are what give a composer his best opportunities—more particularly a composer of Mr. Elgar's temperament. He makes *Gerontius* a man of every-day weakness and, we must suppose, sinfulness. This conception conditions the whole work; and his utterances on earth can by this means be brought into sharp contact with the ecstasies of his soul in Heaven, and thus a great deal is gained for the total artistic effect. In his treatment of the choruses Mr. Elgar is frankly dramatic, especially in the chorus of the dispossessed Demons. The chorus of praise and thanksgiving, 'Praise to the Holiest,' is perhaps the most elaborate choral movement Mr. Elgar has written and its working up to a musical and emotional climax is nobly conceived and carried out with mastery. But, to judge from one performance, it is not the most successful number in the work. The most beautiful numbers are the spiritually exalted Prelude, which ought soon to find its way into all our concert rooms; the exquisite air of the *Guardian Angel*, 'My work is done'—the gem of the whole—and the scene with *Gerontius* which succeeds it. The orchestral interlude which depicts the wafting of the Soul through space is also of rare and tranquil beauty, while *Gerontius's* last words on earth, 'Sanctus, fortis,' are very striking.

"In all respects I am disposed to consider 'Gerontius' an advance on Mr. Elgar's earlier works. His use of Leitmotives is subtler and more suggestive; his orchestration, while as beautiful and skilful as ever, suffers less from the over-elaboration which sometimes obscured his main drift; his writing for the solo voices is immeasurably more grateful, without, however, any hint of concession to mere facility or banality; and of the choral writing I have already spoken. But the chief merit of all is the 'atmosphere' which the work creates. The boldness with which Mr. Elgar has shaken

himself free from all conventionality is most admirable, since it is the outcome of conviction—not of a desperate desire to be different from other people at all costs.

"The work contains a number of solos for the *Angel* (mezzo-soprano), *Gerontius* (tenor), the *Priest*, and the *Angel of the Agony* (both bass). They run through the whole gamut of expression, from beatific serenity to the most heartrending human pathos. The Protagonist's last confession of faith, 'Sanctus fortis,' the *Guardian Angel's* song, 'My work is done,' the prayer of the *Angel of the Agony* for the soul of *Gerontius*, 'Jesu! by that shudd'ring dread which fell on Thee,' and the most exquisite final song for the *Guardian Angel* (accompanied by chorus in 4, 8, or 12 parts, *pp* and *ppp*), 'Softly and gently, dearly ransomed soul,' are inspirations of the rarest beauty and finest originality. Choruses of a prayerful, devotional character, alternate with others of terrific force and demoniac wildness, and yet with others full of angelic peace changing to sublime exultation. The great hymn, 'Praise to the Holiest,' is set as one of the longest choral movements in all music. It is a wonderful Pæan of Praise that should produce an effect of rarely paralleled grandeur."

Commenting on the production of the work in Dusseldorf, the *Rheinisch Westphalische Zeitung* said:

"Elgar has wrought work of imperishable beauty; his greatness is especially exemplified in his expressing of heavenly peace, and he offers us pictures the beauty and mild majesty of which simply enchant us. But he has also the strength to paint with rugged characterisation the demoniac forces of the soul's life: this we see in the choruses of the demons, the execution of which is probably one of the most difficult tasks with which a massive chorus can struggle. The melodic form, and still more the harmonic, shows that Edward Elgar has accepted with open mind the enormous extension of means of expression which music has gained from Wagner and Liszt. At the same time he is a master of polyphonic structure, and one who knows how to steep his contrapuntal art in such genuine feeling that the listener hardly notices the skill with which these tone-pictures are wrought. The 'Dream of Gerontius' does not stand second to any of the most modern orchestral works in brilliancy and richness of instrumental coloring."

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### CORONATION ODE—ALBERT HAM.

"Let the people praise Thee, Lord," a Coronation Ode for full chorus, composed by Dr. Albert Ham, the eminent organist and director of the choir at S. James' Cathedral, Toronto, is a work of happy inspiration, with a tone-color throughout faithfully portraying a text of an exceptionally appropriate character. It was written for the Coronation of His Majesty King Edward VII., and was first performed in Toronto at a special service in S. James' Cathedral held in celebration of this event. The work has met with a hearty reception in the Old Land, and the composer is the recipient of congratulatory letters from such distinguished musicians as Sir Frederick Bridge, of Westminster Abbey, Dr. Varley Roberts, of Magdalen College, Oxford, and many others. The Ode has been added to the repertoire of the renowned Sheffield chorus, and will be included in their concerts at Massey Hall, this month, for which occasion Dr. Ham has prepared an accompaniment for the full orchestra.

The work opens with a short fanfare for trumpets, trombones and drums, depicting the royal heralds, and leading up to a stately chorale, elegantly harmonized for eight-part chorus; the chorale is unaccompanied, but the characteristic fanfare motive occurs between each phrase. After the chorale, the melody of which subsequently plays an important part, the tenors and basses in massive unison, and in the style of a recitative, pave the way for a virile double fugue, treated after the manner of the best classical composers. The movement is skilfully developed and ever grows in interest until a mighty climax on a dominant pedal is reached, when the melody of the chorale appears in the second soprano part accompanied by a scholarly treatment of the fugal themes, exhibiting academic ability of the highest type on the part of the composer. The fugue concludes with an impressive passage of full harmony, and is immediately succeeded by a repetition of the introductory fanfare, which ushers in the majestic strains of the national anthem, with its old familiar harmonies slightly modified here and there, a grateful corollary to the contrapuntal intricacies of a double fugue on a chorale. J. H. A.

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**AN INDIAN LULLABY.**—A. S. Vogt.—The peculiar sensuous imagery of the words of "An Indian Lullaby" appealed strongly to the composer whose setting was specially composed for the women's voices of the Mendelssohn Choir of Toronto. The song in its various phases of vocal color makes exceptional vocal demands on a chorus, more particularly on the first sopranos whose capacity for voice control and purity of blending is put to a severe test. The "Lullaby" was first sung in public at a concert given by the Mendelssohn Choir in Massey Hall on Feb. 5th, 1907, when it was received with much enthusiasm by the large audience present.

Sleep in thy forest bed,
Where silent falls the tread,
Soft and deep of the pine.
Rest in thy perfect dream,
Lulled by the falling stream,
And the long hushing of the pine.

Send, mighty spirit kind,
Send not the rushing wind,
Send a gentle slumber song,
To the pine.

Breath fragrant as the rose,
From the tasseled branches blow;
Softly breathe upon my child,
Mother pine.

### CHORAL BALLAD, "THE SANDS O' DEE—DR. CHARLES A. E. HARRISS.

THE "Sands o' Dee" was composed for one of Dr. Harriss' Philharmonic Concerts in Montreal. It received a hearing in London at the Imperial Concert in Albert Hall on the 23rd May last, being sung by the Royal Choral Society of eight hundred and sixty voices, before ten thousand people. Dr. Harriss has endeavoured, and very successfully, to make the music illustrate the story, as it appealed to him at the time of setting the words.

### TORONTO SYMPHONY ORCHESTRA.

THAT Toronto should in the fullness of time come to have a first-class permanent orchestra of her own, was for many years the dream of her music loving citizens, but, although various gallant attempts were made at different periods of her history, not until a couple of years ago, when the Conservatory of Music took the matter in hand, were the prognostications entirely favorable and ultimate success insured. That the Conservatory has now retired from the active management of the Symphony Orchestra, and that Mr. Herbert C. Cox and a committee of prominent citizens have assumed direction of affairs is now generally known, and one trusts that public interest will still continue to grow around this efficient local organization, and that liberal support may be vouchsafed it. As an addition to our notable choral forces this orchestra, under Mr. Frank S. Welsman, is fully adequate to interpret the symphonies and concert overtures of the great composers, especially if the one important condition be observed that the players are enabled to meet weekly and oftener, and are encouraged to keep together as long as possible. To facilitate this, generous expenditure has to be met, since it is also contemplated to attract good professional players to settle in Toronto. The programmes of this season's work contain a couple of symphonies, and other numbers of high order by Dvorak, Weber and Saint-Saens. Distinguished soloists will assist at these concerts, and the public is earnestly solicited to respond warmly to the invitation to subscribe, the price of reserved seats having been fixed at the moderate sum of $1 and $1.50. Mr. F. T. Stanford, Honorary Secretary-Treasurer, will receive subscriptions at 46 King Street West.

### DR. LUDWIG WULLNER.

SPEAKING of the rendering of the solos at Dusseldorf with the Sheffield Choir the *Musical Times* correspondent wrote:

"Dr. Ludwig Wullner carried off the honors. His interpretation of the part of *Gerontius* was one of the most astonishing pieces of dramatic singing it has ever been my privilege to listen to. Dr. Wullner began his career as a University Doctor of Philology; then he became an actor, after which he developed into a singer. One day he will sing in 'Lohengrin' or 'Tannhauser,' on the next play, 'King Lear,' or 'Othello'! Such a versatile artist might be expected to sing 'dramatically,' and he did. Every shade of feeling was reproduced with astonishing minuteness and heartmoving truthfulness of expression. The singing of this true artist carried with it immediate conviction, and moved us as only genius can. It was an intellectual feast of the highest order."

Dr. Wullner is expected to visit Toronto this season.

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### MR. JAS. B. CLARK.

MR. J. B. CLARK, a member of the Sheffield Musical Union, was organist at St. James' Church, Benwell, Newcastle, from 1881 to 1889, and assistant organist at St. George's, Jesmond, Newcastle, from 1889 to 1895, since which time he has been and is still organist and choirmaster at the Westmoreland Road Presbyterian Church, Newcastle. In addition to these appointments, he has been secretary of the Newcastle and Gateshead Choral Union since 1899.

# Musical Canada.

All Subscriptions, Advertisements and Business Communications to be sent to the Editor.

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## NOVEMBER, 1908.

Mr. Emil C. Boeckh, of the United Factories, Limited, writes:—"I am not taking much interest in music as you know, but I think a magazine such as yours will be of great interest to Canadian people and I think should be encouraged, and I theref re have much pleasure in subscribing and enclose $1.00 in payment of same.

### OUR LONDON LETTER.

London, *Oct.* 1, 1908.

By the death of Pablo Sarasate another of the great triumvirate of violinists who charmed the ears of the older generation of concert goers is removed from the scenes of his triumphs, Lady Hallé now being the only survivor. However, the great Spanish violinist, although his name was so often joined to those of Joachim and Lady Hallé, was a player of quite different *genre*. His tone was of a remarkable silvery purity, and although it could not be described as big or powerful, it had a penetrating, carrying quality that made it quite satisfying in a concert hall of the largest dimensions. His delicacy of execution was unrivalled, and he excelled in the performance of his own compositions, which are mostly based upon national Spanish tunes or dance forms, and of those works specially written for him by such composers as Saint-Saens, Lalo, Max Bruch, and Mackenzie.

Sarasate was born on March 10, 1844, at Pampeluna, twenty miles from the French frontier, and at the age of twelve he entered the Paris Conservatoire where he became a pupil of Alard.

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At the age of seventeen he made his first appearance in London at the Crystal Palace. His last appearance in London was at a Patti Concert in the Albert Hall on December 1, 1907.

He was a man of regular habits, and in London he always established himself at the Hotel Dieudonne in Ryder Stre t. It is curious that in the latter part of his career he rarely practised, and it is said that none of the employees at this hotel ever heard the sound of a fiddle coming from his rooms.

At the time of his death Sarasate was the possessor of two Stradivaris. The first, on which he played for the greater part of his life, he bought from the celebrated French dealer, J. B. Vuillaume, giving him a sum of money and a violin by Andreas Guarnerius on which he had previously played. Queen Isabel II. of Spain contributed a sum of money towards the purchase of this violin which has no doubt given currency to the statement that the instrument was given to him by the Queen. The second, the well known "Boissier" Stradivari, he bought some years ago from the late Eugene Gand for £800. This latter instrument he has bequeathed to the Musée of the Paris Conservatoire, bringing the number of Stradivaris in that institution up to four. It is understood that he has left his first violin to his native town. Sarasate left an estate of £125,000, and he has given a sum of £4,000 to the Paris and Madrid Conservatoires for the foundation of prizes.

TORONTO CONSERVATORY OF MUSIC

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**Reopened after the Summer Holidays on TUESDAY, SEPT. 1st.**

SEND FOR 150-PAGE CALENDAR

Messrs. Chappell propose during the coming season to form a choir of 250 picked voices, to be called "The Queen's Hall Choral Society." It is intended to form a repertoire of standard choral works, and to devote special attention to such compositions by foreign musicians that have not yet been heard here. Choral works by composers of the young British school will also be made a special feature. Mr. Franco Leoni will be the conductor. It is hoped that the new venture will not share the fate of the old "Queen's Hall Choral Society," of which the conductor was Mr. Henry J. Wood. This Society was discontinued through lack of public support, and indeed, the interest in choral music in London seems to be lacking in vitality.

The Promenade Concerts continue their successful course, and an interesting feature has been added in the shape of a programme of French music on Tuesday evening conducted by M. Colonne, of Paris. The latter is to conduct the New Symphony Orchestra who will play for a week during the absence of Mr. Henry Wood and his band at a provincial festival shortly.

A series of concerts called the "Classical Chamber Music Concerts" has been organized for the coming season to carry on the work of the Joachim Quartet Concerts. The quartet will be lead by Herr Klinger, a promising player, but one would venture to think not great enough or experienced enough to follow a giant like Joachim.

Mischa Elman, who has been touring in Poland, has eturned to England, for a series of concerts in the provinces previous to a long tour in America and Australia.

At the Queen's Hall Symphony Concerts during the coming season the principal solo artists will be Ysaye, Jacques Thibaud, and Raoul Pugno.

Mr. Emil Sauret, the well-known violinist, has now settled down in London again permanently. It will be remembered that after giving up his post at the Royal Academy of Music here, he accepted the position of principal professor of the violin at the Conservatoire in Chicago where he stayed for some years doing good work.

The Worcester Festival which passed off successfully last month was chiefly notable for the production of Elgar's new overture, "The Wand of Youth," soon to be heard in London, and for the absence of unanimity on the part of the critics as to the merits of Parry's Ode "Beyond these voices there is Peace."

"CHEVALET."

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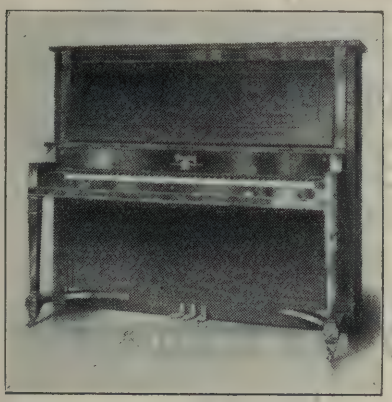
## OUR NEW YORK LETTER.

NEW YORK, Oct. 12th, 1908.

MUSICALLY the city is just awakening. But as soon as the lethargy of the summer months has been shaken off there will be a veritable epidemic of concerts, recitals and musical happenings of all descriptions. Judging from the unusual number of attractions booked for the season it is obvious that there will be many depleted pocket books as well as many swelled ones. But certainly New York concert goers will have opportunities of hearing some rare musical treats, for many—one might even say the majority—of the world's greatest singers and instrumentalists will be in the country this year. The two opera houses have taken all the most celebrated singers away from Europe, and that Europe is regretfully acknowledging the fact is apparent from the way in which foreign opera producers are endeavoring to combine against the influence of the New York houses. But as long as the local directors are willing to pay the highest prices so long will they be enabled to secure the greatest singers.

The season was fittingly opened by that popular singer, David Bispham, who gave a recital in Carnegie Hall on Sunday afternoon, Oct. 4th. He had a large audience which was as enthusiastic as it always is when Bispham sings. A not unac-

# GOURLAY PIANOS



IT is but fitting that **Gourlay Pianos**, representing "the highest type of Canadian piano-building," should be manufactured in Art Cases, designed and decorated in the pure style of the different art periods of the seventeenth, eighteenth and nineteenth centuries.

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ceptable change from the cut and dried recital programme was presented, consisting entirely of selections sung in English. One of these was a solo and duet in which the baritone was assisted by Miss Edna Showalter, soprano—"O Vision Wondrous" from the late Professor John K. Paine's opera "Azara." It is a capital number and worthy of frequent repetition. The most one can say of Bispham's singing on this particular occasion is that he sang in his usual manner His tone emission is faultless, and likewise his art, which makes an occasional 'apse of intonation pardonable.

On the same day as Bispham's recital the first of Herman Klein's "popular concerts" was given in the German Theatre. Klein is presenting some excellent artists at these weekly affairs, and the public seems to take to the idea kindly. That the auditors got lots for their money is apparent from the list of artists who will appear at the next concert, Sunday, Oct. 18th., Mme. Jomelli (Metropolitan Opera), Mr. David Bispham, Miss Carrie Hirschman, pianist, Kotlarsky, violinist, and Mr. Hans Kronold, 'cellist.

Mr. George Hamlin gave a recital in Carnegie Hall yesterday afternoon, and won a distinct success. He is an excellent interpretative artist. His voice is a rich, robust tenor, but his vocalization is not one of the most attractive features of his singing. Nevertheless he is an artist of unusual merit, and he holds the unflagging interest of his audience throughout the entire programme. There are not many distinguished song singers in our midst to-day, and Mr. Hamlin well deserves all the praise and support which he receives. His programmes are excellent, and he is particular happy in German lieder. He presented a cycle of four songs by a young American composer, Campbell Tipton, which deserves to become widely known because it is of unusual merit. The accompaniments are difficult, and the work as a whole is a most ambitious effort artistically, but deserving of the attention of serious artists. It is entitled "Four Sea Lyrics."

Theatrically things are booming. Several new stars are to be observed on the horizon so far. George Arliss, who is so well known as one of Mrs. Fisk's supporters, has completely conquered the New York theatre goers with his wonderful interpretation of "The Devil." Of course New York, being New York, is not satisfied with one lone Satanic Majesty, so Henry Savage has supplied a colleague and a rival at the "Garden," where Edwin Stevens is playing the leading role in the same play, and both managers claim they have the only authorized version of the Hungarian drama.

Blanche Bates is winning new laurels in "The Fighting Hope," and Miss Billie Burke, who was leading woman with John Drew last season, has also stepped into stardom in "Love Watches," and promises to make a long New York stay with her vigil. Miss Louise Gunning, who sang so beautifully in "Tom Jones" last year, is starring in "Marcelle," and her lovely soprano voice is winning unstinted praise. Grace Van Studdiford, formerly of the "Bostonians," opens to-morrow night at the Broadway in a new comic opera by Harry B. Smith and Reginald de Koven, "The Golden Butterfly." It had great success in a two weeks' tour out of town and promises to return to the good old "Robin Hood" class.

Many new artists will visit America this season. Some of them come unheralded, others have been preceded by a great fame which was too large to be hidden inside the boundaries of one or two countries. Such an one is Ludwig Wullner, the great lieder singer. A young American pianist, Nathan Fryer, on the other hand, was practically unheard of in his native land previous to the season. But he has been in America now for the past two or three months, and even during that time, the hottest and most unmusical part of the year, he has made people talk about him on account of his remarkable playing. He is only twenty-two years of age, and has already appeared with marked success in many parts of Europe, gaining new laur-

els wherever he played. He was taught largely by Leschetizky, that great maker of pianists, and he is a credit to his teacher. As a programme reader, too, Fryer deserves more than passing praise. He has demonstrated that there are many excellent piano pieces in the literature of the instrument besides those forever played by the majority of recital pianists. He is not of the crashing, slap-dash school of piano virtuosi, which is so prevalent in this day, but is a refined, temperamental earnest artist, who never fails to rouse his audiences to a high pitch of enthusiasm. He is a pianist whom Americans may well be proud to claim.

SYDNEY DALTON.

## FROM THE CAPITAL.

OTTAWA, Oct. 14, 1908.

DR. HARRISS is finding it very difficult to provide time for all the hospitalities which are being proffered to the Sheffield Choir. In Montreal they will be entertained by Sir Montague Allan and Lady and by Sir George and Lady Drummond. In Ottawa a civic luncheon will be given and His Excellency the Governor-General, who has taken great interest in their visit, has graciously accorded them a reception on the afternoon of Nov. 4th. Toronto and Buffalo I learn will vie with each other in welcoming the distinguished musical visitors. Dey's Arena, capable of seating 5,000 people, has been secured for the Ottawa concert on the 4th of Nov., and everything indicates a magnificent reception here. Few would have dared to attempt such an undertaking as this is, and Dr. Harris is deserving of every encouragement and support in this enterprize.

Mr. J. Albert Tasse is meeting with splendid success in organizing a new orchestra. Already he has received application for membership from 48. A suitable hall has been secured for the recitals, the Lauder Hall having been placed at Mr. Tasse's disposal through the kindness of Rev. Canon Kittson. The first rehearsal was held on Saturday evening last (for strings only) and there were 32 present.

A Recital Hall to seat 300 forms a handsome addition to the Canadian Conservatory of Music. The hall will be used for the practices of the Orchestral Society, as well as pupils' recitals. The new hall which forms an additional storey is a great improvement to the exterior of the building. The outlook for the coming season is exceptionally bright. A new member has been added to the organ staff in Mr. Herbert Sanders, F.R.C.O., organist of the Dominion Methodist Church.

The Orchestral Society which has already attained the distinction of winning the Governor-General's trophy in the competition of 1908 may well be a source of pride to Ottawa. The opening practice will be held shortly and during the season many masterpieces by the best composers will be rendered. The Society confidently expects to retain the trophy in the capital. The programmes for the season's concerts will be announced shortly.

Aptommas, the famous harp soloist, is making Ottawa his home for the present. A number of his friends tendered him a complimentary concert in St. George's Hall on the 8th of Oct. It was, indeed, a very happy inaugural of the musical season, as the attendance surpassed anything that has occurred here in years. Many were turned away, and wonderful to relate, standing room was at a premium. In fact many were glad to stand the whole evening rather than miss the delightful programme provided. Those who took part were, Miss Louise Baldwin, soprano; Miss C. Bertha Ostrom, contralto; Mr. E. L. Horwood, tenor; Mr. Cecil Bethune, bass; Mr. Donald Heins, violinist; Miss Elise Tye and Mr. H. Puddicomb at the piano and Mr. Aptommas.

The Kneisel Quartette will be heard in St. Patrick's Hall on Nov. 27th, under the auspices of The Morning Music Club. Emil Sauer, Marie Hall and Josef Lhevinne are other musical events announced for later dates, presaging a very busy and enjoyable musical season.

Mr. Albert Archdeacon is again a welcome visitor in Ottawa having come over hurriedly from London to assist Dr. Harriss in the Sheffield Choir tour. He has established a series of musical festivals throughout South Africa which will be repeated yearly. At the last festival in Capetown Mr. Archdeacon says the chorus and orchestra numbered 500, and the audience 7,000. Next year he hopes to introduce the works of some Canadian composers. He returns to England with the Sheffield Choir.

L. W. H.

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## HAMILTON NOTES.

HAMILTON, *Oct.* 10, 1908.

THERE has been literally "nothing doing "here, in a public musical way, all the summer. Hamilton seems to be a happy hunting ground for outside singing teachers during the summer. George Sweet, from New York; F. W. Wodell, from Boston; E. W. Schuch, from Toronto have all been teaching here during the vacation.

The concert season was opened by a joint vocal recital given by Mrs. Faskin McDonald and Dr. C. L. M. Harris, on Thursday, Sep. 24. Mrs. McDonald's voice is well known and appreciated; but the Dr. was a debutant, of whom the *Spectator* says:—"Dr. Harris, whose debut as a vocalist it was, quite surprised his audience with the depth and richness of his voice and his finished style."

Mr. R. S. Williams, of Toronto, the well-known connoisseur of antique musical instruments, very kindly sent a large selection of his most interesting specimens as a loan to the Conservatory of Music for a few days at the end of September. There are ancient violins, viole di gamba, guitars, chitarones, a harpsichord, and a spinet of the 16th century; a triple harp, and two small harps, besides several other interesting peces, and a good display of autograph letters and portraits. Many people availed themselves of the opportunity to get acquainted with the instruments of the past, and recognized the great kindness of Mr. Williams in letting these instruments be shown here.

On Saturday, Oct. 3, W. H. Hewlett resumed his monthly organ recitals, giving the subjoined programme, "An Hour with Beethoven."

1. Overture to "Prometheus." 2. Marche Funebre, "Sulla morte d'une Eroe" (from the Pianoforte Sonata Op. 26th). 3. (*a*) Cavatine (from Quartette Op. 130); (*b*) Scherzo (from Quartette Op. 18, No. 4), the Toronto String Quartette. 4. Andante in F (from Symphony No. 1). 5. March (from Ruins of Athens). 6. Allegro (from Quartette Op. 59, No. 1), the Toronto String Quartette. 7. Finale (from Symphony No. 5). The organ numbers were most effectively played, and the selections by the Toronto String Quartette were most delightful in every way—well chosen and excellently played.

On Thursday, Oct. 8th, thanks to the enterprise of Mr. Faskin McDonald, Nordica, of the glorious voice, was heard in Hamilton, with the co-operation of Miss Emma Showers, a good pianist, Frederick Hastings, a baritone, above the average, and Andre Benoist, an accompanist such as is seldom heard for delicacy and sympathy. The Opera House was almost filled and all were enchanted. We are all looking forward to the advent of the Sheffield Choir, especially the writer, who is a Sheffielder.

J. E. P. A.

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The musical department is exceptionally well equipped for the work. The curriculum includes all the work of the colleges and conservatories of music, and also that presented by the University of Toronto for its local examinations including that for "Licentiate of Music." Besides the lesson rooms there are twenty sound-deadened practice rooms, and a large assembly hall for concerts and lectures. The teachers are among the leading musicians of Toronto. In the piano department the teachers are J. D. A. Tripp, Dr. A. S. Vogt, F. S. Welsman, Alice Cummings, Ethel S. Drummond, Bessie Hisborne, Eugenie Quehen and Annie Hendry. In vocal work Dr. Ham, Mary H. Smart, A. L. Madeline Carter, and Jean Sutherland. For violin, J. E. Blachford and Mrs. Dressler Adamson. In theory, Edmund Hardy and Heloise Keating for "Solfage." Organ, Dr. Ham. Violoncello, Lois Winlow. Harp, Heloise Keating. Mandolin, guitar and zither, Mabel Dowling. Kindergarten Music system, Scotland Arnott. The general management of the college is under the direction of Mr. George Dickson, M.A., and Mrs. George Dickson.

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# OPERA & DRAMA

## THE TORONTO THEATRES.

SELDOM has a season been known when so few serious plays have been presented in this city. It is now nearly three weeks since the regular theatrical season opened in Toronto, and as yet but two plays calling for serious analysis have been seen. The first of these which was alluded to in last month's issue of MUSICAL CANADA was that wonderfully condensed and brilliant drama, "The Thief," by Henri Bernstein, and it has been followed by a skilfully written melodrama founded on some short tales of the Canadian Northwest by Sir Gilbert Parker and entitled "Pierre of the Plains." The play is the work of a very talented young actor, Edgar Selwyn, who himself played the picturesque role of the hero. Though Mr. Selwyn has several times in the past decade won critical esteem in this city it was not revealed until he came here as a star that he was a Toronto boy. He in fact comes of a well known orthodox Hebrew family and undoubtedly possesses in a high degree that talent for the theatre so frequently found in the educated Jew. Sir Gilbert in the past has been very unfortunate in the transference of his tales to the stage; despite the fact that many of his episodes and scenes are picturesque and seem naturally intended for the theatre. He therefore owes a debt of gratitude to Mr. Selwyn for having woven a melodrama essentially healthful and continuously interesting which never strikes a false note. The development and spontaneous movement of the action are colloquially speaking "as fine as silk." There is no profound analysis of character and no intellectual problem is grappled with, but a sound stirring treatment of the elementary passions of love and hate are presented by a writer familiar with every device for holding the interest of an average audience and able to use this knowledge sanely and plausibly. Allusion has been made to Mr. Selwyn's gifts as an actor and these are so pronounced that it would be unsafe to predict what he could not attempt. His personality is of the clean cut romantic type which appeals naturally to women but he is much more than a matinee idol. He embodies that quality which is known as distinction and he has a very rare comic gift. He had the support of a company drilled to significance in its "business" and speech, the leading lady, Miss Elsie Ferguson, being especially notable for the soundness and sincerity of her methods and charm of personality.

If, however, there has been a paucity of drama, there has been plenty of clean and light musical entertainment. The Royal Alexandra theatre has continued with the services of the Imperial Opera Company in a series of revivals of tried successes, and the Princess Theatre has presented one or two of the leading novelties in a similar field. The most important of these was the production of Mr. Julian Edwards' latest composition, "The Gay Musician." Few composers for the stage know their business better than Mr. Edwards. He can take the most hackneyed material and dress it up so that it will pass muster as music. He has at his command about six melodies which he has used over and over again as the necessity for making new scores arose, and in the language of the street he seldom fails to get away with it. A besetting sin with him, however, is an undue use of brass in ensemble effects. For instance the finale of the first act was scored so heavily that a company of large dimensions failed to sing intelligibly even over an orchestra so small as that provided. Viewed as a whole, however, the piece had this quality unique in works of its class, that its interest was cumulative, steadily improving up to the very last scene. It was interpreted by a good all-round cast in which the French-Canadian basso, Joseph Miron, was a leading figure. It also presented in Miss Lottie Kendall perhaps as beautiful a woman as the American stage possesses.


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It can hardly be said that the repertoire presented of late at the Royal Alexandra has represented

MISS CARRIE REYNOLDS

PROBABLY at no time within the memory of Toronto's theatre patrons has a more charming and prepossessing soubrette appeared before the footlights in the Queen City than Miss Carrie Reynolds of the Imperial Opera Company. This clever and artistic little actress, through her lively and happy mannerisms seems to exercise an irresistible charm over her audiences at the Royal Alexandra. When one views her splendid renderings it is not difficult to understand why she attained such pronounced popularity while with the noted New York productions with which she was identified before coming to the Imperials.

adequately the large and varied talents of the Imperial Opera Company. Nevertheless it is true that some individual hits have been made and despite the depressive effect of the election campaign on theatrical business generally the interest of the public has been maintained. A difficulty has been that in the works presented, the chief roles were written around certain well-known personalities like DeWolf Hopper, Frank Daniels, and the late Dan Daly. Everything is subordinated to the comedian and in a stock production the resident funmaker is expected to turn himself into some other actor whom he in no way resembles. Despite obstacles of this kind, the productions have been good and snappy. The comedians, especially Mr. Harvey and Mr. Mostyn, have done wonders in the circumstances. Miss Violet Colby astonished even her admirers by the warmth and beauty of her singing in Sousa's "El Capitan," while in "The Belle of New York," Miss Cain-Brown won many plaudits because of her grace of utterance and the tenderness she put into her singing of the title role. Better things are promised as the season proceeds.

HECTOR CHARLESWORTH.

Oct. 10, 1908.

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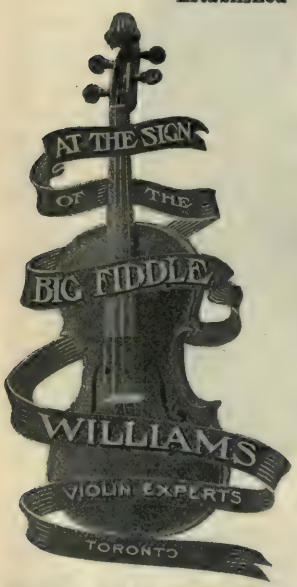


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### MISS MURIEL HALL.

Miss Muriel Hall, whose portrait is herewith reproduced,is a talented young musician, of Victoria, B.C., although she is really English, having been born in Nottingham. Her versatility is shown by the fact that she is not only a solo pianist, but a solo mezzo-soprano. At one time she lived in Toronto

and studied piano at the College of Music. Dr. Torrington was much impressed with her talent and her ability as a sight-reader. Miss Hall is at present studying with Mr. Charles Bethune, who has a large number of pupils, both in Victoria and Vancouver. He predicts a great future for her. Miss Hall is occasionally vocal soloist at the Metropolitan Methodist Church, Victoria, of which Mr. Bethune is choir leader. Miss Hall has appeared with great success in the leading soprano role of musical comedy productions in Victoria.

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"Violin Playing of the Present and the Future" is the title of an extremely interesting article in the *Musical Courier*. The writer, Mr. Arthur M. Abell, declares that, "curiously enough, Joachim's imitators, of all modern violinists, have been singularly unsuccessful on the concert platform. . . . Time has shown that the violinist who restricts himself to the classics alone, as Joachim did, is not a success. It is rather the performer whose style embraces all schools that makes the highest bid for popular approval. The strict classicist has as little chance as the narrow virtuoso of the old school, à la Paganini-Ernst would have." On the subject of nationality, Mr. Abell says:

"Nationality now is of little significance so far as music goes. The violinist of one country is likely to succeed as that of another, provided he has the necessary requisites. The successful violinists of to-day are recruited from almost every country of importance. Belgium has given us three, Ysaye, Thomson, and Musin; France has contributed Thibaud, Sauret, Marteau, and several others; Spain claims Sarasate; Italy, Serato; Austria, Kreisler, a giant who ranks next to Ysaye; Hungary has given us Sebald, Hubay, Nachez, Vecsey; Rumania, Carl Flesch; Bohemia, Kubelik, Halir, and Witek. Of contemporaneous German soloists, Willy Burmester is by far the greatest and most successful, although Hermann, Hilt and Wietrowetz are known to fame. Germany has produced a large number of excellent violinists, who excel as quartet players, concert masters, and teachers, but who fall far short in the requirements of the soloist. The Russian school is represented by Leopold Auer, the greatest interpreter of the Tschaikovoski concerto I have ever heard, and by Petschinkoff, Jan Hambourg, Elman, and Zimbalist. The two last named, although youths of eighteen summers only, are both very remarkable performers. From Poland we have Barcewicz, Huberman, Argiewiez, and Przmysler. There is only one English violinist of prominence at present, Marie Hall, and she is unknown on the continent.

What the future most needs is, in the opinion of the same authority, a Chopin of the violin. He says:

"And why, pray, should not a Chopin of the violin arise? To be sure, he must also be a master of the orchestra, which Chopin was not. He cannot express himself on the four strings alone, as Chopin expressed himself on the piano, with its unlimited harmonic possibilities. The new violin composer's treatment of the orchestra, his harmonic and color scheme, must be thoroughly modern. He must be a symphonist; yet not too much so; otherwise the violin concerto would present a too narrow field for him, and he would prefer to write symphonies with the violin, as Chopin was with the piano; he must be in perfect symphony with its inmost secrets; he must treat it first and foremost as an instrument of song. Brahams for instance, did not do this in his concerto for violin.

"Mendelssohn and Bruch gave the world really ideal violin concertos. Both are beautiful and deep in content, both are admirably violinistic, and both reflect in the treatment of the orchestra the musical spirit of the times in which they were written. And lo and behold: Mendelssohn and Bruch, the writers of symphonies and oratorios, are immortalized in their violin concertos more than in any other of their works."

Mr. Abell is wrong in stating that Marie Hall is unknown on the continent, as she has played in Germany wih signal success. It might have been added that Canada has produced a Kathleen Parlow, who has been heard with great appreciation both in England and Germany.

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Mr. Percy Hollingshead, who sang with the Winnipeg City Band in Toronto, has joined the new Quartette of the Central Congregational Church, Winnipeg. The Quartette is composed of Mrs. Bickle, soprano; Miss M. McDonald, contralto; Percy Hollingshead, tenor; Geo. Eaton, bass. It is rumoured that Mr. Hollingshead is going to accept a position in Toronto.

The Winnipeg Oratorio Society is flourishing and have held their 3rd rehearsal of the "Messiah." Mr. Fred Warrington is the conductor and prospects look bright for a good production.

The opening concert of the season of the Winnipeg Clef Club was held Saturday, October 17th. The Club is composed of Winnipeg's best musicians and they give informal concerts every evening from 8 to 10.30, rendering the best class of educative music.

The Winnipeg Women's Musical Club will open early in November with a song recital by Miss Christine Miller, lately of Pittsburg.

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DR. H. C. PERRIN.

McGILL University has this year, for the first time in its history, a professor of music, in the person of Dr. Harry Crane Perrin, the new director of the McGill Conservatorium of Music. The addition of music to the regular curriculum of the University is of great importance and should be productive of far-reaching results. Dr. Perrin's record is already a brilliant one. A Doctor of Music of Trinity College, he has been organist of St. Columba's College (the university that is called "the Eton of Ireland"), St. John's Church, Lowestoft, St. Michael's, Coventry and Canterbury Cathedral. Celebrated as a lecturer, composer and conductor, a member of the Council of the Royal College of Organists, and an Examiner of the Associated Board, Dr. Perrin is a man whose influence will surely be felt beyond the confines of the school of which he is the head. There are two more new names on the list of Conservatorium teachers for 1908-9; Mr. Merlin Davies, the tenor, in the vocal department, and Signor Barbieri as teacher of violin.

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THE Band of the 91st Regiment Canadian Highlanders has travelled over six thousand miles this season, having played at the Dominion Exhibition in Calgary, Alberta; Industrial Exhibition, Winnipeg, Man.; Niagara County Fair, Lockport, New York; at Quebec Tercentenary, also at concerts in Regina, Sask., Fort William, Port Arthur, Kenora, Thorold, London, Niagara Falls, N.Y., and many other places. Mr. H. A. Stares, their bandmaster, has been appointed musical instructor in the new Normal School at Hamilton.

MISS MARGARET WASTE.

WE reproduce a portrait of Miss Margaret Waste, the well-known Toronto violinist. Miss Waste graduated from the Toronto Conservatory at the age of seventeen years, and besides other post-graduate study, has taken an extended course of instruction under Max Bendix, the celebrated American violinist. She has taught during the past six years on the staff of the Model School of Music, where she is making a splendid record as a successful

teacher. In addition to her equipment as a violinist, Miss Waste possesses the valuable qualification for teaching, that of being proficient as a piano accompanist. Her musical education has also included vocal study with Mrs. Leonora James-Kennedy, a year with the Jarvis Street Baptist Church choir, under Dr. Vogt, and two seasons with the Mendelssohn Choir.

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A PATRIOTIC SONG.

THE attention of singers, in fact of all patriotic Canadians, is called to the song entitled, "Canadian Forever," the stirring text of which has been taken from a book of poems of the late Dr. W. H. Drummond, so well and popularly known as the "Habitant Poet." The words have been most appropriately set to music by Mr. Charles E. Wheeler, a musician of high standing in the city of London, Ont. The song is dedicated to the Canadian Clubs of the Dominion and is recommended for all patriotic occasions. The publishers are the Nordheimer Piano & Music Co., Limited, Toronto, Montreal, Hamilton, and London.

The Winnipeg Opera Company is getting along splendidly with the music of the "Serenade" which is to be given some time in November. Mr. Henri Bourgeault is the conductor.

A great deal of interest is being taken in the Winnipeg City Band since its return from the East. The management is taking a number of the band's admirers in as associate members, who will help in the support and take an active part in the success of the organization.


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Soprano
STUDIO—Conservatory of Music.

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# STORIES ILLUSTRATING POPULAR HYMNS.

## I.—"LEAD, KINDLY LIGHT."

By A. B. Cooper.

I.

"Constance, can that possibly be Herbert Alison talking to a vulgar crowd on the sands?" cried Lady Cochrane, stepping almost perilously near to the edge of the cliff.

"Don't be ridiculous, mother! Where? I should like to see Herbert doing such a thing!"

"Then if it is not he, it is his double," returned Lady Cochrane. "See—there he is—waving his arms about like a Salvation Army captain. And who is that little chit of a girl at the harmonium, who gazes at him so fixedly? Take the glasses, Constance. You can see their features quite distinctly. I'm amazed."

Constance took the glasses from her mother, and looked long and searchingly at the group on the beach. She saw a young man in tennis flannels and a chocolate and blue "blazer" talking to a semi-circular group of youngsters, ranging from tots of two to boys and girls in their early teens, backed by mothers and fathers and nurses; and she even noticed a donkey-boy, who stood halfway between the cliff foot, where his donkeys were stationed, and the listening group, that he might make the best of both worlds—hear the preacher and attend to possible business. Behind the preacher stood a blackboard, on which he presently wrote something. Constance could read it as he wrote, for the glasses were good ones: "Golden Text: Let thine eyes look right on."

Constance dropped the glasses hurriedly. The text made her feel as though Herbert knew she was quizzing him and did not mind.

"It's Herbert, sure enough," she said. "What can have happened to him while we have been in Italy? He was always a bit serious but never religious. Indeed, I thought he knew I couldn't tolerate it. A man is trying enough when he takes to agriculture or bee-keeping, but when he begins to preach in the open air he's impossible."

"Don't be ridiculous, Constance," said her mother. "You know how Sir Archibald has set his heart on it, and quite right, too. The two estates when combined will make a splendid property worthy of the Alison baronetcy. Besides, the alliance is as good as settled."

"You talk as if it were an international treaty, mother; but it takes two to make a treaty as well as a quarrel."

"Never fear, Constance, I'll soon talk Herbert out of this new absurdity. We cannot have him making an exhibition of himself."

Constance approached the edge of the cliff again and looked down. The "talk" was over, and the girl who had been seated at the little instrument was standing in the place vacated by Herbert. Was she going to speak? The strains of the tiny harmonium—a little reedy and gasping—floated up to where the two ladies were standing. It was evidently the prelude to a song, and was played by a young man who had taken the girl's place.

There she stood, the little sea breeze blowing the ends of the blue motoring scarf she had tied over her panama and knotted under her chin, and gently swaying the graceful folds of her cornflower blue skirt. Herbert Alison stood behind her with folded arms, and Constance Cochrane felt a pang of scornful jealousy as she compared her church parade figure with this simply dressed girl singing on the sands to a very mixed audience.

The ears needed no artificial assistance to catch even the words, for the voice was strong and rich, with that intimate note of sympathy which makes the simplest ditty thrill the listener through and through. Even Constance's face relaxed as she listened:

"Lead, kindly Light, amid the encircling gloom,
Lead Thou me on;
The night is dark, and I am far from home,
Lead Thou me on.
Keep Thou my feet; I do not ask to see
The distant scene; one step enough for me."

"She has a passable voice," said Lady Cochrane, in the tone of one who is appraising a professional vocalist.

"Come, mother, I don't know why we should waste our time here. Of course it was the startling figure of Herbert holding forth which first attracted us. I wonder if Sir Archibald knows."

"Why, there is Sir Archibald, surely," said Lady Cochrane. "Let us speak to him."

A man of soldierly bearing was approaching. He looked what he was, a soldier and a gentleman.

Meanwhile, the group on the sands under the cliff had broken up, and the children were helping to remove the goods and chattels. The blackboard had been taken off its easel, and there was a friendly fight among the boys as to who should do it. Then the harmonium and the board and easel had to be carried to the storeroom under the pier, and many willing hands were emulous of doing it.

"Steady on, boys," said Herbert Alison, "you'll knock all the remaining wind out of the poor thing, and then what will Miss Smith say?" and he looked roguishly at the corn flower blue girl, and she smiled back at him.

"Heave ho!" cried Percy Smith—Mary Smith's brother—"twenty's too many. Fifteen boys are quite as many as can hope to get a finger in the pie. Come along, Alison—leave them to it. They can't do it much harm."

Thus, laughing and joking, the sand-service

party made for the end of the promenade and ran full tilt, where the cliff dwindled away to nothing, into Lady Cochrane, Constance, and Sir Archibald. The boys went staggering on with the harmonium, the easel, and the blackboard, keeping step to the "Glory Song," while Herbert shook hands with Lady Cochrane and Constance, neither of whom he had seen for three months.

The Smiths were passing on, but Herbert was determined that they should be introduced. Miss Smith—Lady Cochrane, Miss Constance Cochrane. Not a muscle of either lady's face relaxed. If there was an inclination of the head it was so slight that it would not have dislodged a poised dinner plate. Mary Smith, however, seemed to take little notice and shook hands, as did her brother, with Sir Archibald, who was not particularly cordial himself, only his manners got the better of his animosity before he could pull them in. Then the two Smiths made a timely and strategic retreat and followed the harmonium and the strains of the "Glory Song."

"You seem to have changed your set since last we had the pleasure of seeing you," said Lady Cochrane, a little distantly. "Who are—are these Smiths?"

"I haven't the ghost of an idea, Lady Cochrane," replied Herbert. "I only know they can get more music out of that old box than anyone else. They stick at nothing."

"So I should think," said Constance. "Did you notice how that girl offered her hand to me, Sir Archibald? They have evidently not been accustomed to anything."

"No, I shouldn't imagine she had ever been snubbed before," said Herbert drily; "and that sort of thing takes a deal of getting accustomed to."

Constance's eyes flashed. "You should not demean yourself by associating with such people, or us by introducing them. We have no desire to know your beach friends, have we, mother?"

"Certainly not. Why should we?" said Lady Cochrane, with her nose in the air. "But I daresay Sir Archibald may be safely left to deal with Herbert. It's only a touch of mid-summer madness," and Lady Cochrane laughed. "Talk to him for his good, Sir Archibald—*au revoir.*"

Sir Archibald, a taciturn man, had been standing a little aside frowning and twisting his long white moustache.

"You're a fool," said he, laconically.

"I'm sorry you think so, uncle. If I am I can't help it, and, hitherto, I have not been specially aware of it."

"Now you're impertinent, sir," cried Sir Archibald, moving across the grass a foot or two in advance of Herbert.

"I beg your pardon, uncle. I spoke hastily, but I was more annoyed than you think by the way Lady Cochrane and Constance treated Miss Smith."

"You are going to spoil everything with this ridiculous new-fangled style of yours. Look here—Hebert—you give up that crowd—this Salvation Army mummery on the beach—or you give up me. That's absolutely and eternally final."

The old man stopped, faced round to Herbert, and struck his cane savagely into the sandy turf that edged the beach and promenade.

"Do you mean that, uncle?"

"I do mean it! If you won't obey me, you can cut away this minute, sir; and go and join a Gospel caravan where you'll get enough of this sort of thing in a week to tire you."

"Good-bye, uncle, then, I'm going."

"Wha—wha—what, you young cub, going? You defy your own uncle! Then not a cent of mine shall you have! Go! I wipe you off the slate."

When Herbert Alison experienced a change of heart at a mission at Oxford, he entered wholeheartedly into the new life, and, having made his own "calling and election sure," set himself to do any work for the Master which came to hand. His uncle, who was a man of the world, looked upon his views with a good deal of cynicism. He regarded them as a passing phase, something he would get over, like the measles in infancy and stamp-collecting in youth. He had never realized the depth of Herbert's nature, neither did he know anything of the power of the Gospel of Jesus Christ to recreate a man and make all things new.

But it had made all things new, indeed, for Herbert Alison, and, like Paul, he counted all things loss for the excellency of the knowledge of Christ Jesus his Lord. Even the parting with his uncle was not to him an unmixed evil. He felt from the first that this new factor in his life would place an impassable gulf between them. His uncle viewed everything from the worldly standpoint. The things of the Spirit were nothing to him, the things of sense everything, and "What community hath light with darkness?"

The same train of though applied equally to Constance Cochrane. They had been brought up in the same neighborhood. There was a sort of tacit understanding between the families that these two should wed. There was every worldly reason why they should, and spiritual reasons were not taken into account. But Herbert had had serious misgivings during the past three months, and the affair on the beach revealed to him like a lightning flash the distance—the infinite distance—which now separated them.

One thing and one thing alone cost him a serious pang as he took his ticket the same evening for London. He was leaving without saying good-bye to the Smiths. He did this for reasons of chivalry. He could hardly make even a lame explanation of his sudden departure without bringing his uncle's name into the matter, so, knowing that they had rooms on the front he bought a copy of "The Christian Year," for Percy Smith, and some roses for his sister, affixed his card with "For Remembrance" to the flowers, and inscribing Percy's name in the book, sent them by a messenger. Then he booked for London.

He went straight to Oxford House, and was welcomed by his friend the Warden with open

arms. He had a small income of his own, which he supplemented by journalistic work, chiefly on subjects bearing upon the terrible economic problem which surrounded him and his co-workers on every side, and it is safe to say that he had never been happier in his life before.

Had he thought that Constance Cochrane's heart was given to him, he would have felt uncomfortable, for he had, at any rate, passively acquiesced in the family arrangement. But he did not think it was. She was not a girl overburdened with sentiment, and what little she had was expended upon herself. But it was a comfort to him to see her portrait in a society paper, along with an announcement that she was engaged to a South African millionaire. Certainly he was of desperately plebeian origin, and thus ought to have been beneath Constance's notice, and his name moreover was Schmidt—for which Smith is good English—but he had millions, and they evidently covered a multitude of sins in Constance's eyes.

One other thought often came uppermost in Herbert's mind—the thought of Mary Smith. The picture of her sweet face beneath the careless panama, with the blue veil tied around it that the sea breeze might not carry it away, while she played the little harmonium or sang some sweet hymn to the children, often visited his day-dreams.

But all that was a thing of the past. He did not even know where the Smiths lived—no, not even which of the three kingdoms owned them. That they were both well educated, charming, and exquisitely mannered, Herbert knew very well. Whether they were rich or comparatively poor he had no means of knowing. If ostentation meant riches, they must be as poor as church mice, and if the occupying of a very nice suite of rooms on the front meant poverty, then it must be of a very respectable order, bearing the same relation to the East End type, which a thousand a year bears to starvation.

He had become acquainted with them quite by accident. The Children's Special Service Mission was holding meetings on the sands when he came down to join his uncle, and Herbert, now always on the look-out for opportunities of service, simply offered to do anything except play the harmonium. If the instrument had been a barrel organ he would not even have made that exception. Thus he had become acquainted with Mary and Percy Smith, volunteers in the work like himself, but older hands at it.

Mary Smith had made a great impression on him. There had not been the slightest shadow of love-making between them, but whenever and wherever his eyes rested upon her he felt that she was good to look upon. Even before the final parting he had confessed to himself that she was the sweetest girl he had ever met, but he did not realise how much his heart was engaged until he began to think that he should never see her face again.

When Herbert had been about eight months at Oxford House he fell ill, and was in bed for a fortnight, and indoors for another. The Warden and the doctor both advised him to take a rest and change, but, in his obstinate way, he refused, and said it was time he got back to work.

A little commission carried him to the West End one day in May, and he was just looking into a picture shop in the Haymarket, when someone tapped him on the back and said "Hullo!"

Of course he knew a great many people who might possibly do that, and he turned round expecting to see some college friend. It was Smith—Percy Smith—last seen some months before beating a strategic retreat behind the little harmonium to the martial strains of the "Glory Song."

"Who would have thought of meeting you?" said Herbert, shaking his hand for a good half-minute. "Are you living in town?"

"No," said Percy. "I've just run up for the day. I'm living in the country at present. Where are you?"

"At Oxford House," said Herbert, "and enjoying it."

"You don't look too florid," said Percy. "You look as if you'd been in hospital and escaped the vigilance of the nurses."

Herbert laughed. "You're not far out," he said.

"Well, look here, Alison, now I've found you again I'm not going to let you slip so suddenly, and without a word—"

"You got my——"

"Yes, thanks, old man—we got them all right and appreciated them, I can tell you. But that only deepened our impression that there was something wrong, and—we couldn't quite get over the idea that we were, somehow, in it."

"Why?"

"Well—hang it!—a man couldn't exactly help seeing that Lady Cochrane—not to mention her fair daughter—was not exactly gushing—and coming so soon after that little affair——"

"I see; you put two and two together."

"That's about it. And I went to see your uncle."

"You did?"

"Mary wouldn't let me rest until I did. She has a woman's eye, you know, and she saw the signs of a storm much more plainly than I. By the way, is it the same Miss Cochrane who is engaged to Carl Schmidt?"

"Yes," nodded Herbert.

"Mary thought it was."

"But how did you fare with my uncle?"

"Oh, all right. I've been under fire before. The interview was brief, bright—but not very brotherly. I inferred more than I learned."

"And what did you infer?"

"Two things. First, that though he blustered and stormed, he would be glad to undo the whole episode, and second, that a certain friend of mine had chosen to suffer affliction with the people of God rather than——"

"No, no—I'm not suffering affliction—I'm enjoying myself."

"Nevertheless, I'm right, am I not? Sir Archibald likes his religion, if at all, in homeopathic doses, and

objects to enthusiasm—sand-services, for instance."

"Well, your conclusion was pretty near the mark as far as that goes. But he's not a bad sort, and has been very kind to me many a time."

"Um," said Percy. "Well, now, what about this health trip to the country?"

"Health trip?"

"Yes, didn't I tell you that you've got to come down to our place for a good long stay?"

"Oh, I can't at present."

"I've got your address. We're not going to let you slip this time—Mary and I. Look here, you'll come all right. I'll drop you a line in a day or two. Good-bye, old chap. I'm booked for lunch at one, and it's five past——" He hurried off and turned into Pall Mall. But whether he was due at the Carlton or at the "A.B.C.," Herbert did not know. The one thing he did know was that his name was Smith.

II.

"Dear Mr. Alison,—I was delighted to hear from Percy that he had run across you in London. It was evidently providential, because he says there is only one way of saving you from an early grave, and that is by your coming to stay with us at our country retreat.

"Everything is looking lovely just now, and, if you enjoy a quiet life, you will enjoy this. You had better bring your golf sticks if they are favorites, or we can set you up with any number if you don't want to burden yourself. What's your handicap? Percy's is six, and mine—well, mine doesn't matter. You book for Charlton-on-Trent. Oh, by the way, bring a fishing rod, and we'll meet the 12.40 on Wednesday, and you'll just be in time for lunch.

"Yours sincerely,

"Mary Smith."

"I'll go," said Herbert aloud to his morning egg. "Why shouldn't I? It'll be a change, and the doctor says I need one and—Well, I'll go."

Now that he had made up his mind about it, and now that he had Mary Smith's letter in his pocket, Wednesday seemed a long time coming, but it came in due time all the same, and he alighted at Charlton-on-Trent, and looked about him. There was no one there but a porter. The station stood high, and commanded a view of the valley, and a long white road stretching away into the distance. The only visible thing of note, except the lovely scenery, was a motor car buzzing along at a rare speed, and Herbert stood and watched its approach.

"Surely—surely—No—Yes—it is indeed—Mary Smith!"

The big white motor came up like a flash, stopped like another flash, and out jumped Mary herself, looking flushed and lovely, and wearing the most delightful summer costume, quite indescribable by a mere male, but soft and shimmery and gossamer-like. It beat the cornflower blue all to nothing, and the long white motor coat only enhanced its beauty.

"Percy couldn't come, so he sent me. Do you mind? He'll be delighted to see you."

"And you?" said Herbert, roguishly, though this lovely vision and the big white motor rather staggered him.

"Don't ask impertinent questions, but get in," she commanded, and Herbert found himself seated beside this lovely girl and the hedgerows flying past them.

He saw a nice house standing back from the road, and he thought: "That's the place!" but the car took no heed of it and dashed on. Then he saw a quaintly gabled mansion standing among trees, and he thought: "That's it, then, but it's a big place!" but the car dashed on still, while Mary rattled on almost as fast as the car, recalling every little incident of the sand-service, and telling him about some of the children with whom she had kept up a correspondence since, and what nice letters they wrote, and how they remembered especially the talk about letting their eyes "look right on."

Then the car swept through great gates with heraldic lions rampant surmounting each gate-post.

"Mr. Smith Senior must be factor to some gentleman of title," thought Herbert.

Through a wide spreading park they sped, where the deer browsed beneath giant beeches which stood in island groups all about the lovely green sward. Then they swept round a fine belt of timber and a lordly mansion came into view.

A terrace as long as Waterloo Bridge ran along its whole front, with a lovely stone balustrade, surmounted at intervals with flying Mercuries and white-footed Dianas.

A gorgeous footman, be-powdered and gold-braided, came down the broad steps, and stood at attention while Herbert handed Mary Smith out of the car. He then preceded them to the door like Gold-stick taking the Commons into the Lords, and bowed them through the great doors.

"Hallo, Alison, old man! Sorry I couldn't meet you, but I thought Mary would do as well. I was called off at the last moment, and that was why she was a bit late. All right, Marsh will be your valet. Come to my room now, luncheon will be served in a few minutes, and you're ready for it, I'll wager."

The hall and staircase were in the true "old baronial" style, with a great painted window at the head of the stairs. The balustrades were of exquisitely carved oak, and spoils of the chase from every land were mingled with shields and suits of armour. But Percy went up two steps at a time all the same, and called Herbert from the top to "hurry up." Percy's room was like himself, jolly and unconventional. Nevertheless, Herbert was determined to "have it out" with him before they descended once more to Mary and luncheon.

"Look here, Percy Smith, or whatever your style and title happens to be, explain yourself. Why have you been masquerading like this?"

Percy laughed, and took Herbert by the shoulder.

"Really, my dear boy, it's very simple. Certainly my father happens to be Lord Charlton, but the family name has Smith in it nevertheless. As far as I am concerned the family register sets me out as John Marmaduke Percy d'Eyncourt Smith-Arlington."

"But why didn't you tell me all this before?"

"Our incog. was not for you, or the likes of you. It's a little device Mary and I resort to in order that we may engage in work we love—such as the sea-side services—without frightening those we don't want to frighten, and encouraging those we don't wish to encourage. If Lady Mary Smith-Arlington were to play the harmonium on the sands and sing "Tell me the old, old story," all the papers would blaze it abroad with huge headlines—'Earl's Daughter Sings on the Beach at Highcliffe.' 'The Hon. Percy Smith-Arlington Carries a Blackboard.' See?"

"It begins to dawn on me, but why keep *me* in the dark?"

"We didn't mean to eventually, and, in fact, we'd planned to tell you the very day you left us in such a shabby, underhand manner."

"Don't be too hard on me."

"Then, on meeting you in London, I couldn't begin to say, 'I'm really not simple Percy Smith, but a bloated aristocrat,'—could I?"

"But when Lady Mary wrote——"

"Don't call her Lady Mary—she won't half like it from you—well, the fact is Mary thought it a great lark, and that's the only bit of it that was deliberately planned. For one thing she wanted to see if you cared enough about us to take pot luck. She's a bit of a democrat, Mary is."

A beautifully mellow chime sounded through the house like distant bells.

"That's luncheon—come on," said Percy, and, linking his arm into Herbert's, they passed through the gorgeous guards into the dining-room.

Herbert could not help wondering what Constance Cochrane would have said could she have seen the girl she snubbed, and the regal table she sat at. Yet Mary was just the same as of old. She looked neither more nor less the sweet woman than when she sat at the wheezy harmonium on the sands with the panama on her shapely head, and the blue veil tied so bewitchingly under her pretty chin.

She rose as they entered, and the gorgeous one drew out their chairs. But Mary leaned towards Herbert as he passed, and, with an indescribable twinkle, said: "He's told you, I can see. Am I forgiven?"

"Yes," he half whispered, "but I'm sorry."

"You must tell me why."

"I will later."

It was three days later when he actually told her why. They had gone out together over the private golf course, and, of course, ought to have turned and played home. But they did not. There was a beautiful beech grove a stone's throw from the green, and it was Mary herself who proposed that they should sit on a grassy mound there and rest. It was hot, and—well, perhaps she was tired a little, there's no telling.

"Now," she said, sitting not very far from him. "Why were you sorry?"

"Because I liked you as you were—plain Mary Smith."

"I am Mary Smith to you still—but—*am* I plain?"

She looked so bewitching as she said this, with her beautiful head slightly bent, that Herbert had an insane desire to take her in his arms—Lady Mary or no Lady Mary.

"You are the most beautiful woman I know, and—the sweetest."

He got a long way in that sentence, and even Lady Mary looked a little startled. But she did not get up and run away, all the same.

"Then why—are you sorry—if—if—you think that?"

"Because, oh, you know why."

"Because I'm——" she raised her golf club above her head, as though measuring a great height, and made a delightful little grimace.

"Yes," he said—"and I'm——" he put his club almost level with the ground as though to indicate someone very small and insignificant.

"Then," said Lady Mary, leaning towards him until her shoulder almost touched his, and putting the white hand which grasped her club side by side with his—"then, I'm coming down there too. May I?"

They did not play home. They had had enough of golf, and, besides, they wanted to tell every thought they had had of one another from the first moment they met. They had not nearly finished when they reached the house, although they went slowly.

"Well, what sort of an opponent does Mary make, Alison?" said Percy, meeting them on the terrace, and looking from one to the other rather suspiciously, for they looked so ridiculously happy.

"So poor," said Mary, answering the question for Herbert, "that we have agreed to be partners for the rest of our lives—if you and pater have no objection."

"Herbert Alison," said Percy, "you're a lucky dog. Mary Smith, if you had left it to me I should have chosen the same man. Leave the pater to me, he'll be home to-morrow."

The society papers, a week later, contained the announcement of the engagement, and by the first post next morning old Sir Archibald wrote to Herbert and asked him to come back home. Herbert, like the good fellow he was, went.

But the coming of Mary and the chagrin of Constance is another story.

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"The death of her husband must have been a dreadful blow to Mrs. Musicale." "It was indeed." "I suppose she has given up her piano playing entirely?" "No—she still plays, but only on the black keys."

TORONTO, *Oct.* 15, 1908.

THE extreme pressure on our space this month necessitates an unusually condensed report in this department, yet I hope it will be a matter of *multum in parvo*. General business conditions in the music trade are satisfactory. The different firms are agreed in commending last month as a month of exceptional trade activity, and October up to the date of writing promises to be an improvement on September. A musical season of great activity is being arranged for the colleges and schools are all at work, and the money stringency is to a large extent relaxed—a series of conditions meaning much to the music trades. Paper is being well met, both in the city and from outside, collections coming in with commendable regularity, while orders for early shipments to all parts of Canada are large. Most of the factories are now working full strength and capacity.

Mr. Henry H. Mason says that with his firm business is altogether in very good shape. "I have nothing to complain of," said Mr. Mason, "there is an active demand for our best goods, and payments are better than we anticipated them to be."

The city business with the house of Nordheimer showed an unusual increase during the last few weeks. "Business is good and money coming in well," said Mr. Robert Blackburn, and Mr. Blackburn is not given to exaggeration. Mr. Frank Shelton, departmental manager of the Nordheimer firm says the trade in small goods is steady and reports from the country indicate a promising season.

With the R. S. Williams & Sons Company trade all through the summer has been above the average, and has been steadily increasing since August. Mr. R. S. Williams expressed great satisfaction with present conditions and is decidedly optimistic as to the outlook. Mr. Williams is much pleased with the growing demand for the better kinds of violins, and has made some exceptional sales since my last report. Mr. Harry Y. Claxton reports good business in his department of the house.

Mr. Claxton finds Edison's new record selling so well that the demand is far in excess of the supply.

Messrs. Gourlay, Winter & Leeming have experienced a marked all round increase of trade for September and October. Especial activity has occurred in the city trade, and country orders are large.

According to Mr. Whaley, a fair increase of the trade activity is being allotted to Whaley, Royce & Company. The Whaley-Royce edition of the musical classics is selling well; the first volume of the new Piano Classics is much appreciated, and many other choice selections will soon be on the market.

Mr. W. H. Burnett reports business as much better than it has been all year.

Manager John Wesley says the Mendelssohn Piano Company have just secured several large orders, and the outlook is good.

The Gerhard-Heintzman Company are busy. Manager Fred. Killer says the season has started well, and that his firm is coming in for a full share of the trade.

Manager George P. Sharkey, of the Bell Piano & Organ Company, expresses himself as well satisfied with trade conditions, and considers the outlook for an active season a hopeful one. Mr. Sharkey reports "Much Doing" during the last few weeks. The factory at Guelph is in full swing.

Messrs. Weatherburn and Gliddon find the demand for band and all orchestral instruments very largely on the increase all over Canada.

Mr. Thomas Claxton reports much general improvement.

H. HORACE WILTSHIRE.

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THE organ recital given by Mr. Walter F. Pickard at the Walmer Road Baptist Church on Saturday afternoon, Sept. 26, was a welcome innovation in the north-west part of the city and judging by the large audience it would be well, perhaps, to repeat the same at an early date. A feature very noticeable, was the manner in which the whole programme was listened to and criticized and the strict attention given on the part of the listeners who seemed to thoroughly enjoy the recital. Mr. Pickard on this occasion easily proved that he is capable of drawing a large audience to listen to refreshing and elevating organ-music. The following numbers—An overture in C minor, Alfred Hollins; the Prelude to Parsifal, Wagner-Lemare; the Prelude to Lohengrin, Wagner-Sulze; and the Torch-light March, Guilmant, with three other numbers in lighter vein tested the ability of the organist and called for a variety of inspiration, concentration and judgment in combination of organ stops and manual, that Mr. Pickard could well be placed in the front-ranks of our organ recitalists. The Canada Male Quartette, of Toronto, were the assisting artists. Their first number—"If the waters could speak" arranged by Edward Barton, brought forth a burst of applause that showed appreciation and demanded an encore. "Lead, Kindly Light," by Dudley Buck was the second number and the vocal blending of the four voices in this difficult number was very pleasing.

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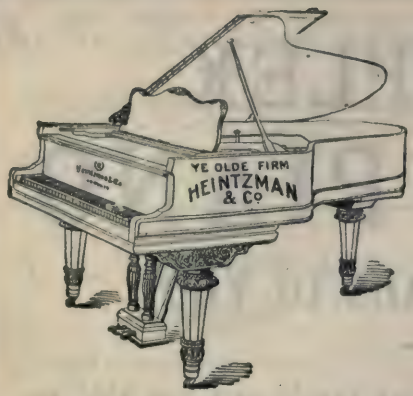


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## OUR NOVEMBER NUMBER.

THE regular edition of the Sheffield Musical Union Souvenir was sold out a few days after publication. It was found necessary to print a second edition, of which we have but a limited number remaining.

## MR. A. T. CRINGAN.

To Mr. A. T. Cringan, whose portrait we reproduce on the front page, Toronto is indebted for valuable services in laying the foundation of that high development to which our church choirs and choral societies have attained. Teach the children to sing properly, and in after years the adults will sing well. It is perhaps impossible to justly estimate the importance of the work which was done by Mr. Cringan during the many years he was in charge of the teaching of music in the public schools. Not being in possession of other facts MUSICAL CANADA is indebted to the *Conservatory Bi-Monthly* for the following particulars of his career in Great Britain and in this country.

"Mr. Cringan's first musical experiences date from the time when as a boy of nine he attended rehearsals of the local choral societies in his native town of Carluke, near Lanark, North Britain, a portion of the Empire usually designated by the initials N.B., and which some people might perhaps take to mean New Brunswick if they were not otherwise informed. At ten years of age the talented boy joined the choir of the United Presbyterian Church at Carluke and remained with it for eleven years. The precentor was a fine type of musical and aesthetic genius, and not content with the work put into the choir, also undertook high-class cantatas and occasionally oratorio, notably the 'Messiah' and other standard works. The influence which this fine trainer of voices, Mr. James Rennie, had upon his pupils is best proved by the fact that of the original Carluke choir, no less than eight members now hold responsible positions as choirmasters in various parts of the world. At twenty years of age Mr. Cringan became choirmaster of Bloomgate U.P. Church, Lanark, holding this post with conspicuous success for four years, but still part of this time was claimed by business, and it was not until after meeting with Mr. J. S. Curwen, so long associated with the system known as Tonic-Sol-fa, that Mr. Cringan seriously devoted himself to the pursuit of music. Going up to London he attended classes there, won the 'Glover' scholarship, studied privately with Emil Behnke, the great authority on vocal physiology, and in the year 1885 resolved to try his fortunes in Canada, coming directly to the city of Toronto, which had been described to him as 'the educational centre of the Dominion.' Henceforth Mr. Cringan's career simply keeps pace with the progress of Toronto. He has long been looked on as the authority on Tonic Sol-fa in this country, and, whatever may be the opinion among musicians as to the peculiar

attributes of this system, it is clear that a knowledge of it as applied to the more generally known staff notation makes the teacher or singer just so much more the all-round and well-equipped professional. Mr. Cringan has been also largely and directly instrumental in improving the standard of singing in the schools of this province where his name must be a household word, especially as in recent years he has devoted much time to the training of teachers, who go forth from his inspiring and stimulating classes to many distant country towns and villages, where in their turn they are to impart the lessons in sight-reading, ear test and appreciation of what is good and worth while in music to those awaiting them.

"As a conductor Mr. Cringan's resonant voice and his good-humored and pleasing address contribute to the success with which he can handle large bodies of voices; two thousand, three thousand, and on one occasion—the arrival of the Duke and Duchess of York—six thousand, and in the open air! To each man his métier, and it seemed as if Mr. Cringan had found his career and asked nothing more, when an interesting development took place about the year 1900 in the form of several lectures delivered and papers read upon the new and highly important subject of 'Indian Music.' This work entailed much patient and somewhat exacting study. Two or three visits to the Iroquois Reserves were paid at the request of the department of Education in the days of the Hon. G. W. Ross, and the result was embodied in the different lectures alluded to. Mr. Curwen read one of these papers before the Imperial Institute, London, England, which was extremely well received with Mr. Fuller-Maitland in the chair, and other musicians of equal prominence among the audience."

## VISIT OF THE YORKSHIRE CHOIR.

THE Canadian tour of the two hundred Yorkshire singers organized and conducted by the famous chorus master, Dr. Henry Coward, will be recorded in musical history as a tremendous and unique achievement. During their short stay in this country of thirteen days the choir gave sixteen concerts and it is estimated were heard by forty thousand people. They appeared in Montreal, Ottawa, Toronto, Niagara Falls, Buffalo, St. Catharines, Hamilton, Brantford, London, Lindsay, Peterborough, and Quebec. They had to sing often in very trying circumstances, encountering very cold weather at Ottawa where their concert was given in a draughty arena and being much inconvenienced at many places, including Toronto, by inadequate hotel accommodation. And worse than all, the Chorus suffered from want of sleep. Mr. J. W. Broadbent, a member of the choir, and publisher of the *Musical Journal*, Leeds, writing to the editor of MUSICAL CANADA, from Ottawa, November 19th, says:—"Our Sheffield Choir have had a glorious time. The receptions and expressions of good will have surprised and delighted us. The only fly in the ointment was the bad arrangements made on this side. Our time for sleep was infringed upon seriously night after night. Two or three times it was hardly worth while going to bed. When the Mendelssohn Choir come to England see that their rest is secured to them, even if they have to be saved from their friends and banquets sacrificed. After all the music comes first, and even huge inspiring audiences and strong wills cannot altogether make tired people sing at their best. Most good singers have highly strung nerves."

In order to clear away misconceptions which may have been caused by glowing press advance notices and advertisements, I may state on the authority of Dr. Coward that the visiting choir was organized especially for the purpose of coming to Canada on the invitation of Dr. Charles A. E. Harriss. They were in no sense a picked body of singers. It was a question simply of accepting from the Yorkshire chorus singers, those who were able to come to Canada and who were willing to pay $50 each for the privilege of singing to us. Only thirty per cent. of them were members of the recent Sheffield Festival Chorus; about eighty per cent. of them were or had been members of the Sheffield Musical Union. The only musical test which any of the members had undergone, was about three or four years ago.

Considering then the circumstances of their organization and the discomfort to which they were subjected on tour, I consider that the choir made a splendid showing, especially in oratorio music. On the first concert in Toronto when selections from "The Messiah" were given the

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choir were suffering from fatigue and in the trying passages for the sopranos, the effect was in evidence, Dr. Coward having to force them in order to secure precision and sustention of pitch. But this forcing, unavoidable as it was, resulted in a hardness of tone in the soprano section whenever leads in the upper register of their voices had to be attacked

But in the choral *tuttis*, one heard from them a glorious fullness and finely adjusted balance of tone. No section of the choir stood out prominently in these cases, the effect being that of an effulgent, well blended and perfectly assimilating volume of sound. With regard to the rendering of the "Messiah" selections, they impressed me greatly, especially in the case of "For Unto Us," "His Yoke is Easy," and the "Hallelujah." At the second concert when selections from the "Elijah" were given the performance was much smoother, the singers having had a day's rest. The third evening concert at which selections from Elgar's "Dream of Gerontius," formed the greater part of the programme, was the least satisfactory, the choir and soloists having to sing to the accompaniment of two pianos and the Massey Hall organ. The excerpts were given by Dr. Coward in order to gratify the curiosity of the Toronto public in regard to this music, although he of course knew that the omission of the orchestra would make it impossible for the hearer to get an adequate idea of the original scoring. Dr. Coward showed himself to be a prince of choral conductors. He gives way to impulses of the moment sometimes, but it is better to have impulses than to be cold blooded like a fish. And then some of his impulses are inspirations. With regard to the individual sections of the Choir one could not but admire the full throated, rich quality of tone of the altos and basses. The sopranos showed to the best advantage in the "Elijah," and in Dr. Vogt's "Indian Lullaby," for women's voices, which was one of the miscellaneous selections, and made a tremendous success. Dr. Vogt conducted, and although he had had only two rehearsals with the choir he obtained from them that fineness of tone and subtlety of tone gradations for which the Mendelssohn Choir is so noted. It is not necessary to give more than these broad impressions of the singing of the Yorkshire singers for as a matter of fact the public here were extremely tired of the discussion that was raised in the evening newspapers as to the comparative merits of their singing. All I can say is honor to these Yorkshire people, who at the cost of loss of time, personal discomfort, and great fatigue, so gladly crossed the Atlantic in response to the invitation held out to them from Canada. And they gratefully acknowledge that their reception by the great Canadian public far exceeded their expectations in sympathy, cordiality, and appreciation. According to the reports of the correspondents of MUSICAL CANADA their singing in Montreal, Ottawa, and Hamilton, and the smaller towns which they visited was a revelation.

The quartette of principal solo singers were of superior merit and showed to particular advantage in the oratorio music. Miss Emily Breare, the soprano, has a charming voice, fresh, clear and true throughout its compass and sings with that artistic simplicity that does not allow of mannerisms or sentimentality. Trained solely by Mr. W. H. Breare, the author of "Vocalism," her singing constitutes a strong endorsement of his method. Miss Gertrude Lonsdale, the contralto, has a beautiful voice, rich, smooth, and even and renders her music with genuine feeling and artistic finish. Mr. Brearley, tenor, revealed his powers as an interpreter of oratorio music and at the third evening concert won a great triumph by the significance of his expression in the very trying part of Gerontius. His voice is moreover of fine quality. Mr. Charlesworth, the bass, has evidently a brilliant future. Although quite a young man he has a voice of noble proportions, his delivery is excellent and his enunciation clear.

A word or two should be said concerning our own local organization, the Toronto Symphony Orchestra, which did most valuable work in the accompaniments to the "Messiah" and the "Elijah." They never played with more delicacy or beauty of tone. What they accomplished is a powerful plea for their receiving even more generous support than they are now receiving from the public. And I can praise very highly the unobstrusive services of Mr. J. W. Phillips at the organ, who rendered most valuable assistance to Dr. Coward notwithstanding that the instrument at his disposal was of a very poor order.

E. R. P.


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## AT THE CAPITAL.

OTTAWA, *November* 21, 1908.

FOR many weeks expectation has stood on tiptoe waiting for the arrival of the famous Sheffield Musical Union Choir, which gave one concert in Day's Arena, on the evening of November 4th, before the largest audience ever gathered together in Ottawa for a musical event, over 6,000 being present. In response to several requests Dr. Coward very wisely somewhat changed the arranged programme, and substituted the "Hallalujah," "For Unto Us," and "The Glory of the Lord" Choruses for several numbers it was thought would prove less interesting. The building was intensely cold and the Chorus were visibly affected by it, nevertheless, the result was a complete triumph, and the event will take its place as historic in the musical annals of Ottawa. Of the soloists Miss Breare, soprano, and Mr. Robert Charlesworth, bass, seemed best in sympathy with the audience. Dr. Harriss conducted his own setting of "The Sands of Dee," which of course was beautifully sung, and afterwards I heard many complimentary things said of it, and several expressed a desire to hear it with orchestral accompaniment. Much praise is accorded Dr. Harriss on every hand for his daring enterprise in bringing the Choir to Canada.

The Choral Society, J. Edgar Birch, conductor, held its first rehearsal on Monday evening last, in the Conse vatory Hall. The Society this year enters upon its tenth season and the Committee are desirious of making it the most successful in its history. "Walpurgis Night" is the work chosen, completing the programme with some smaller works. The Chorus has been limited to a membership of 150 voices and but one concert will be given, in March, in the Russell Theatre.

Miss Evelyn Lane, organist of McLeod Street Methodist Church, is giving an organ recital on Thursday evening, December 3rd, when she will be assisted by Miss Elleda Perley, soprano, and Miss H. Joliffe, violinist. The choir of the church are rehearsing Farmers' "Christ and His Soldiers," which will be given in the church, December 10th.

Miss M. Babin, one of Ottawa's younger musicians, gifted with a very brilliant soprano voice, has been awarded a scholarship in singing by the McGill Conservatory of Music. Miss Babin has been heard frequently in concert both here and in Montreal, where her talents have found instant recognition and this further proof of her ability is a source of pleasure to her many friends here. Miss Babin was soloist with the Canadian Conservatory of Music Orchestra, when they were successful in the last competition for the Governor-General's musical trophy.

Mme. Emma Calvé, with her concert company consisting of Brahm Van Den Berg, pianist and Karl Klein, violinist, was heard in the Russell Theatre on Friday evening, November 20th. The public had only a few days' notice of the divas coming, still that was sufficient to evoke the enthusiasm which Calvé always awakens here. She was in splendid voice, and greeted by a large and fashionable audience was most gracious, and responded generously to the more than ordinary number of encores, delighting everyone. His Excellency the Governor-General and the Countess Gray were present accompanied by a large party from Government House, and presented Mme. Calvé with a magnificent bouquet of roses, afterwards personally congratulating her. Her numbers included Massanet's air "Herodiade," Air du Meysolis "David," Gounod's "Le Printemps," and Bizet's "Habanera," the latter sung with that wondrous dramatic fire, and passion, which have made her impersonation of Carmen world famous.

Mr. B. J. Kenyon, since taking charge of the music in Grace Church, has enlarged the choir to the number of thirty-five voices, and beginning with the first Sunday of this month will give a special musical service on the first Sunday of each month. Gounod's "Gallia" will be given on Sunday, December 6th. The first part of the "Messiah" will also be given during Christmas week.

For several years past Mr. Donald Heins has experienced great difficulty in obtaining suitable musicians for the brass section of the Canadian Conservatory of Music, having to depend on members of other organizations for the necessary assistance, which was not always satisfactory. It is good news to hear that this difficulty will shortly be forever removed. A fund is now being subscribed which will put the orchestra on a much better financial basis, and enable it to possess the necessary instruments, which have already been ordered in England, and will in future be played by permanent members of the orchestra. The programmes for this season's concerts will be announced at an early date.

L. W. H.

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MR. HAROLD KEY, the popular concert and oratorio baritone of St. Thomas, has been appointed organist and choirmaster of the First Presbyterian Church, Brockville, and entered last month upon his new position.

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MR. R. S. WILLIAMS, our Toronto violin expert, will, it is said, soon become the owner of a splendid Joseph Guarnerius del Jesu which, it is reported, is in an excellent state of preservation.

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## OUR MONTREAL LETTER.

MONTREAL, *Nov.* 13.

THE musical season began on the 12th of October with a concert by Calvé in the Arena. The famous singer seemed to be suffering from a slight hoarseness in her first numbers; but as the evening wore on her voice regained all its old clearness and suavity. She sang airs from "Samson et Dalila," "Sapho" and "Carmen," Gounod's "Serenade" and Martini' "Plaisir d'Amour." Two nights later in the Art Gallery a concert of vastly more importance to the musical well being of Montreal was given by the Beethoven Trio. The singing of Calvé is not belittled by this comparison; she is a great artist, within her limitations, and one whom it is profitable to hear; but star concerts are comparatively frequent while chamber music has been an unknown -quantity for several seasons. And a series of chamber concerts given by resident musicians should do more for the intellectual growth of a city than single, isolated visits from a vocalist who presents on two successive occasions practically the same programme. The Beethoven Trio won its spurs at the first concert of the series, and at the second, on the eleventh of this month, played with even greater success. Mme. Marguerite Froehlich, the pianist, and Prof. Dubois, the 'cellist, are experienced performers of chamber music; and M. Albert Chamberlain, the violinst, is a young man who never fails to interest by reason of his superior talents and sincerity of purpose. These three play together with a unity, a balance and an intelligence that bids fair to make the Beethoven Trio a notable organization and one for which Montreal will be thankful,—as indeed, it is already. The programme of the second concert included a trio by Mozart and Dvorak's stupendous work in F minor. The Mozart trio with its childlike innocence and beauty of thought, it's symmetrical form and old world courtliness, were read in a manner worthy of its perfection; and the interpretation of Dvorak's trio was rich in tonal effect, strong and noble, and an achievement deserving of praise.

Emil Sauer did not attract to Lyric Hall as large an audience as he deserved. The bulk of our concert-going public probably did not realize how great a musician Sauer is, but Montreal does not always realize such things until too late. His programme was fairly conventional, but for two numbers alone will be gratefully remembered. These were the Concerto of Friedmann Bach and Chopin's Fantasie. Throughout the recital Sauer played with a crisp, sure technique, a wealth of color, a round and sustained contabile touch and the directness of the mature artist, who, knowing the effect he wants, produces it with unfailing accuracy. Pedants might disapprove of the little liberties with tempo he allowed himself in the Largo of the Concerto, but the melody gained a spontanity that might have been lacking but he adhered to cut and dried formalism. Strangely enough there was an absence of refinement in Chopin's "Berceuse" and "Butterfly study."

The visit of the Sheffield Choir has been epoch-making. For days the work done by Dr. Coward and his singers was discussed everywhere and by every one, even by that large class of people dubbed, with its own consent, the "unmusical." On the street, in cafes, in private houses and newspaper offices the Sheffield Choir proved a staple topic of conversation. The Arena was packed on two successive nights with record-breaking audiences, and during the stay of the Choir here the members were royally entertained and feted. Perhaps the most significent attention and the one most in keeping with the objects of the Choir's visit to Canada, was an organ recital given by Mr. Duesault in Notre Dame Church, when he played with all the insight into the meaning of the music that always makes his recitals more than ordinarily interesting. Of the Sheffield Choir's singing it is impossible to write without enthusiasm; and admonition for Dr. Coward becomes reverence when his genius is

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studied as dispassionately as is possible after being swept away by the wonder and perfection of the most flawless choral singing ever heard in this, or any other Canadian city. The choruses from "The Messiah" were revelations of the possibilities that have, to many, hitherto lain hidden in this, the most familiar of all oratorios. The absolute certainty and unity of the runs in "For Unto us a Child is Born" was a triumph of vocal technique; but the effect produced by the words "Wonderful," "Counsellor," was above and beyond this in its grandeur and solemnity. Public enthusiasm over the "Halleluia" chorus was so great that by general request this was repeated the second night; and no one who heard it will ever be likely to forget the firmness of the long-drawn out soprano notes in the "King of Kings and Lord of Lords" passages, or the overwhelming gladness of the exultant "Halleluias." A concession to popular taste was made in substituting "O Canada" for the Bach "Sanctus." Much interest was attached to Dr. Vogt's "Indian Lullaby" and "The Sands o' Dee," by Dr. Harriss, was heard at the second concert. The Arena is not a grateful auditorium for a soloist, but the soloists of the Sheffield Choir acquitted themselves with large measures of success. Miss Gertrude Lonsdale made a sensation with "He Was Despised," and Mr. Henry Brearly sang the Passion Music with a tragic intensity of feeling that could hardly have been bettered. A stringed orchestra headed by Prof. J. Y. Goulet, accompanied the excerpts from "Messiah" and played the "Pastoral Symphony."

Miss Kate Hemming, a contralto singer from England, is the latest acquisition to Montreal's rank of teachers. She made her debut at the second concert of the Beethoven Trio, singing "Che Faro" from "Orpheus," and several light English songs, and created a distinctly favorable impression. Miss Hemming's voice is singularly even throughout its entire range; she has been splendidly trained and her taste is immaculate.

A. H.

MUSICAL CANADA is on sale in Ottawa at the McKechnie Music Store, 189 Sparks Street; in Montreal at the store of the Nordheimer Piano Company; at Peterboro, by the Greene Music Company; in Hamilton, by the Nordheimer Piano Company; in Vancouver, B.C., by Dykes, Evans & Callaghan; in Toronto, by all the principal music and news dealers. In the central district of Toronto MUSICAL CANADA is on sale at Sutherland's Print Shop, 382 Spadina Ave.

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Mme. Marguerite Froehlich, the famous German pianiste and founder of the Beethoven Trio in Montreal, is a musician whose accomplishments are not confined to one particular branch of her art. Equally successful as a solo performer and player of chamber music she is a 'cellist as well. Mme. Froehlich's masters were Gernstein, Ehrlich and Amokleffel. Her public appearances in Europe and America have always been productive of much applause and complimentary criticisms, and she has played in chamber concerts with the great Joachim, who was enthusiastic over her talent. Mme. Froehlich is a sister of the celebrated violiniste, Rosa Schindler.

MISS MARGUERITE FROELICH

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### A PROGRESSIVE PUBLICATION.

The special Thanksgiving Number of the *Canadian Pictorial*, recently received, shows in addition to its wealth of beautiful harvest pictures and other fine photogravures, several new and interesting features which are to be continued with other attractions in the enlarged and improved Christmas Number, in course of preparation. One of these is a complete story; a second is a series of "Old Favourite Songs" words and music complete, which will appear in each issue. Remarkable as has been the popularity of this splendid publication, the public are assured that the best is yet to come. Every issue of this monthly "Art portfolio" would form a capital souvenir to send to friends abroad. None better. (10c. a copy, $1.00 a year; The Pictorial Publishing Company, 142 St. Peter St., Montreal).

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The musical public are warned to be on their guard against persons who pretend to be agents for Musical Canada, and fraudulently collect subscriptions.

## OUR LONDON LETTER.

LONDON, *Nov.* 10.

THE autumn musical season has opened rather quietly, the usual preliminary announcements have been made by the musical societies and organizations, but there is a lack of anything of more than ordinary interest. For instance, we are not to have the autumn season of opera at Covent Garden to which we had become accustomed, and althongh it is not many years since this was instituted, its absence leaves a decided blank. As a compensation, however, we are to have a short season of opera in English, under the direction of Dr. Richter, at Covent Garden in the month of January next. Three performances of "The Ring" and of "The Meistersingers" are announced, and "Faust" and "Madame Butterfly" will also be presented. The first performances will also be given of a new opera by Dr. Naylor which won the prize offered some time ago by Messrs. Ricordi. A fine cast of English-speaking singers has been engaged, and it is to be hoped that the enterprise will meet with the success it deserves.

The Sheffield Musical Festival took place in the early part of October, and in interest easily eclipsed any musical events held in the metropolis during the same period. The choir added to its reputation by its performances of the various choral works, and by the time this appears in print Canadian musicians will have had opportunities of hearing for themselves the many excellences of this famous body of singers. Some exception has been taken in certain quarters to the fewness of the works of British composers performed at the Festival; still the selection actually sung was most interesting, and it is more than doubtful whether it would have gained by the omission of some of the foreign works in favour of others of British origin. However, patriotic one may be—it is questionable whether such a virtue should be allowed to intrude into the domain of art—one is forced to admit that it would be impossible to find a work by a British composer to rank with the majority of the works of composers of other nationalities included in the scheme. The choral works performed were "Elijah," Cesar Franck's "Beatitudes," Berlioz's "Te Deum," Verdi's "Manzoni Requiem," Bach's "St. Matthew Passion," Beethoven's Choral Symphony, Walford Davies' "Everyman," and Frederic Deliu's' "Sea Drift" for baritone solo, chorus, and orchestra. At the evening concert which concluded the Festival, the choir, under the direction of Dr. Coward, sang a number of unaccompanied pieces by Palestrina, Bach, Brahms, Verdi, Cornelius, and Richard Strauss. Fritz Kreisler, the solo violinist of the occasion, played Bach's "Chaconne" and Concerto in G minor No. 2. Mr. Henry J. Wood conducted the Festival performances and the orchestra was that of the London Queen's Hall. The principal orchestral items were Strauss's "Till Eulenspiegel" and a "Waffner" Symphony of Mozart.

Madame Carreño, the distinguished South American pianist, gave two recitals at Bechstein Hall in the course of the past month. The programme of the second of these included Beethoven's Sonatas Op. 27, Nos. 1 and 2, Chopin's "Fantasie Polonaise," Op. 61, and Schumann's "Phantasie," Op. 17. Her playing of these varied works was marked by the warmth and power which have made her famous.

The London Symphony Orchestra opened their season on Monday, October 26, at the Queen's Hall. Richter conducted, and Mischa Elman added to his many successes by his performance of the Tschaikovski concerto. The young Russian violinist leaves England almost immediately for a long tour in America and Australia. At the next concert of this series to take place on November 9th, Miss Kathleen Parlow, the Canadian violinist, will make her reappearance in London after an absence of some month's duration.

The new St. James's Hall which does not appear to have "caught on" among concert-givers, reopened its doors on October 3rd, the occasion being

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Miss Marie Hall's recital. The principal item in the programme was Goldmark's Concerto of which this clever player gave an interesting performance.

Light opera in London, after a short revival a year or two ago, when those two charming works by Messager "Veronique," and "The Little Michus," were staged, seems to have again fallen on evil days, the only light in the darkness being the series of Gilbert and Sullivan's operas now running at the Savoy Theatre. "The Mikado," "Iolanthe," "Pinafore," and "The Gondoliers" have already been played. The cast is thoroughly efficient, and the operas go off as brightly as they did when first produced; and in spite of the familiarity of the tunes they do not seem to wear threadbare.

Sir Edward Elgar, one regrets to announce, has found it necessary to account of ill health to resign the chair of Music at Birmingham University. It will be interesting to see who is chosen to succeed him, but it will not be an easy matter to find a man of Sir Edward's reputation and gifts.

CHEVALET.

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### DATES AHEAD.

Nov. 30—"Brewster's Millions," Princess Theatre
Dec. 2—Farewell of Emil Sauer, the great German pianist, Massey Hall.
Dec. 7—Eleanor Robson, Princess Theatre.
Dec. 8—Toronto Symphony Orchestra and Mme. Gadski, Massey Hall.
Dec. 10, 11, and 12—Production of "Iolanthe" conducted by E. W. Schuch, Massey Hall.
Dec. 14, 15, and 16—Joseph O'Mara in "Peggy Machree;" Princess Theatre.
Dec. 17, 18 and 19—Frances Wilson, Princess Theatre.
Dec. 21—The Savage Co. in "The Devil."
Dec. 28—"A Knight for a Day" Princess Theatre.
Jan. 18, 19—National Chorus and New York Symphony Orchestra, combined concerts.
Jan. 28—Toronto Oratorio Society concert, J. M. Sherlock, conductor, Massey Hall, Haydn's "Creation."
Jan. 29—Josef Lhevinne, the famous pianist, Massey Hall.
Feb. 8, 9, 10 and 13—Mendelssohn Choir and Thomas Orchestra concerts, Massey Hall.
Feb. 15—Savage Company in "The Merry Widow," Princess Theatre.
Feb. 15, 16, 17—"The Mikado" Massey Hall.
Feb. 22, 23—Schubert Choir and Pittsburg Orchestra concerts, Massey Hall.
March 2—Metropolitan Opera House Quartette, Signor Bancey, Marie Rappold, Josephine Jacobz and Signor Campanari, Massey Hall.
March 25—Toronto Symphony Orchestra, Massey Hall.
April 15—Dresden Philharmonic Orchestra, Massey Hall.

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### MUSIC IN NEW YORK.

NEW YORK, *Nov.* 14.

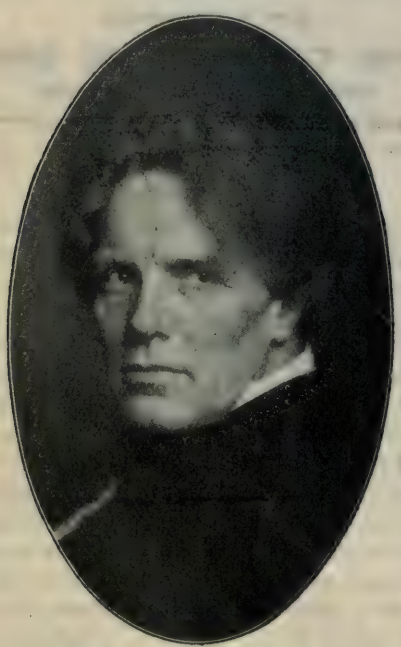
THE Manhattan opened last Monday and the Metropolitan follows suit this coming week. So the season is on, for the opera houses supply considerable of the excitement during the musical year, and usurp an immoderate amount of the attention and support accorded things musical by the public. On the first night of the Manhattan season, Mme. Sabia, Hammerstein's new star attraction in the way of sopranos, made her New York debut. If she had not been so extravagantly advertised her success would have been much greater, but before her advent she had been classed among the greatest of the great for her voice and her beauty by the enterprising press agent of the Manhattan, so it proved difficult for her to live up to her precedent form. Her voice, her beauty, and the fact that she was a real live countess—not merely by marriage but by birth, mind you!—were duly impressed upon the public, and her nest was well feathered before she came, yet many were disappointed when they heard her. But she is a great addition to the Manhattan forces, and if she had been allowed to stand on her merits she would have won greater praise last Monday.

All the local orchestras have commenced their season, and the Boston Symphony has given its

first pair of concerts here with its new conductor, Max Feidler, and again this wonderful organization was an object lesson for our local orchestras. Fiedler leaves the impression of being less delicately refined in his conducting than his predecessor, Carl Muck, but his effects are broad and impressive, and he will probably have as many admirers as Muck.

The New York Symphony has improved this year. Mr. Damrosch is obtaining better results with his players, and is, of course, presenting his usual excellent programmes. I heard the orchestra last Tuesday evening. The programme was made up of Gluck's Overture to "Iphigenia in Aules," the variations on a theme. "Enigma," by Elgar; the Tschaikovski concerto for violin, played by Albert Spalding; and the 2nd Symphony, "Autar," by Rimsky—Korsakoff, in memory of the composer, who died June 21st. The orchestra played splendidly, and Mr. Spalding, a young American who is playing his first tour in his native land, won well deserved applause. He is a serious artist, possesses ample technique, and plays with much enthusiasm.

Miss Adela Verne, well known throughout Canada as a pianist, who has been one of the chief attractions of several Albani tours, is being extensively advertised on this, her first tour of the largest cities of the East. She made her New York debut on Oct. 17th in Carnegie Hall and met with considerable success. Miss Verne's playing is well known to Canadian audiences, where she is remembered as an interesting virtuoso and a serious student.



LUDWIG WULLNER

The great German lieder singer, Dr. Ludwig Wullner, made his first bow to an American audience in Mendelssohn Hall to-day. There was considerable interest manifested in Wullner, even before his coming, because many had heard of the man who sang songs in spite of having no voice. So there was a large audience to hear him. Certainly he is a remarkable interpreter, more particularly of songs of a dramatic nature, such as the Erl King. But it is a libel to say that Wullner has no voice. He has a very good baritone, and if he only had a little idea of how to use it he would make an appeal even with his voice alone. But the fact is that Wullner does not know the rudiments of tone emission, and the wonder is that he can sing at all. But he is an artist to his finger tips, and overwhelmingly emotional. Schubert's "Elkonig," Brahm's "Verrat," two songs of Richard Strauss, "Das Lied des Steinkloppers" and "Cacilie," and Schumann's "Two Grenadiers," were his best numbers—that is to say, these songs in which the dramatic element is uppermost. "Wonderful" is the only word I can use to describe Wullner's interpretation of the two Strauss songs, in which his intense emotion kept the audience spellbound until the final note, when there was a storm of applause. Wullner seems to love himself in his songs; his face and manner portray the mood of the moment as well as his voice, and not until the last note of the song has been sounded does he "come back to earth." Wullner is very tall and has a big head of hair, a strong, fascinating face and an impressive personality.

Emil Sauer and Josef Lhevinne gave their first New York recital on the same day, which was foolish and unnecessary. As I had not heard the former for several years, I attended his recital, which was eminently successful, but he has already played several times in Canada this season so I shall not dwell on this master pianist's appearance here. Lhevinne proved to be as popular as ever, and drew a large audience in Carnegie Hall. I shall say more about him next month.

Sophie Frenow, pianist; Alois Trnka, violinist, assisted by Reba Emory, soprano, gave a very successful concert in Mendelssohn Hall on Nov. 6. Mr. Trnka is another pupil of the Prague violin teacher whose name is so different in speech from what it is in print that one version doesn't help the other much. All three gave most satisfying performances.

Miss Tina Lerner, the young Russian pianist, made a most successful debut here with the Philharmonic Orchestra recently. She is a splendid pianist and a beautiful young girl who has rapidly come to the front as an unusually gifted artist.

Mme. Sembrich gave a song recital in Carnegie Hall on Nov. 10th. She sang wonderfully, and the hall was packed.

SYDNEY DALTON.

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THE subscription lists for the Mendelssohn Choir concerts on February 8th, 9th, 10th and 13th, are now at the music stores. Members of the chorus are authorized to receive the names of subscribers.

## HAMILTON NOTES.

HAMILTON, *Nov.* 13.

ON Thursday, Oct. 29, Miss Adeline Smith gave a vocal recital in the hall of the Conservatory, assisted by Walter Robinson, of New York, formerly of Hamilton. The subjoined varied and interesting programme was much appreciated by a fair sized audience.

Bach (Pentecost Cantata) "My heart ever faithful," Miss Smith; (*a*) Schubert, "The Secret," (*b*) Wolf, "Der Gartner," (*c*) Bizet (Carmen) "Je dis que rien ne m' epouvante," Miss Smith; Verdi (Aida) "Celeste Aida" Mr. Robinson; (*a*) Charpentier (Louise) "Air for Tenor," (*b*) Strauss, "Ich tragge meine vor wonne stumm," (*c*) Haile, "Autumn," Mr. Robinson. (*a*) Slater, "I wonder if ever the rose," (*b*) Chaminade, "Were I Gard'ner," (*c*) Noel, "A painted Butterfly," (*d*) Haile, "Spring Song," Miss Smith; (*a*) Lang, "Irish Love Song," (*b*) Tosti, "La Serenata," (*c*) Huhn, "I arise from dreams of Thee," (*d*) Beach, "The years at the Spring," Mr. Robinson; (*a*) Arditi, "A Night in Venice," (*b*) Thomas (Nadeshda) "Dear Love of Mine," Miss Smith and Mr. Robinson.

On Thursday, Nov. 5, the Conservatory of Music held their annual "At Home." Most of the citizens were invited and came. In the evening Albert Lockwood, of Ann Arbor University, gave a piano recital, giving further evidence of his great qualities as a pianist. His technique is immense, and the intellectuality of his readings and his clearness of interpretation make his recitals ideals, for scholastic work especially. A splendid Steinway piano helped to make the recital most enjoyable. The following was the programme: Sonata, Op. 31, No. 2, Beethoven; Pastorale, Scherzo, Siciliano, Scarlatti; Scherzo, Op. 39, Berceuse, Chopin; Sketches on Forgotten Rhythms, (*a*) Logaedes, (*b*) Paeons, (*c*) Sari (rhythm of the Persian songs) Arensky; Doumka, Scene Rustique Russe, Tschaikovski; Berceuse, Op. 72, No. 2, Tschaikovski; Furiant, Smetana; Slepicka, Smetana; Etude de Concert, D Flat, Liszt; Waldersrauschen, Liszt; Benediction de Dieu; Valse Caprice, Strauss-Tausig.

On Saturday, Nov. 7, W. H. Hewlett's monthly organ recital was a most pleasing mixed selection; and the assisting vocalist was the ever popular Harold Jarvis. The programme was as follows: Concert Fantasia on the tune "Hanover," E. H. Lemare; "The Curfew," Edward J. Horsman; Aria, "My hope is in the everlasting," (Daughter of Jairus) Sir John Stainer, Mr. Harold Jarvis; Cantilene, Alphonse Mailly; Funeral March, "The Death of Siegfried," by request, Richard Wagner; (*a*) Abend-Traumeri, Op. 19, No. 1, (*b*) Humoresque, Op. 10, No. 2, Tschaikovski; Song, "Flee as a Bird," Pinsuti, Mr. Harold Jarvis; Toccata in F, William Faulkes.

The Sheffield Choir has come and gone like a flash of lightning. Their concert in the Drill Hall on Nov. 10, was *the* event of our year. The immense armoury was packed to the doors. Criticism is powerless and comment is unnecessary. The concert will long remain in our memories as one of the *great* events in Hamilton's musical history.

Mr. Arthur Seward, of Peterboro, is a new comer at Hamilton. He has joined the 1st cornet section of the 91st Highlanders Band, and Dixon's Kiltie orchestra, and has also become a member of Christ's Church Cathedral Choir. J.E.P.A.

## MR. J. BOTTOMLEY RESIGNS.

OSHAWA, *November*, 1908.

MUCH regret was expressed when the news went abroad that Mr. J. Bottomley, A.R.C.O., the popular organist and choirmaster of Simcoe Street Methodist Church, had sent in his resignation, to accept the position of music master in one of the new Normal schools lately built by the Government in Stratford. Mr. Bottomley has had a long and successful career, both as a church organist and composer and is peculiarly fitted for the responsible duties of that position. Mr. Bottomley has conducted with great success such choral works as "The Messiah," "Elijah," "The Creation," "The Woman of Samaria," and "The Holy City."

As a composer he has no mean reputation, his cantata, "Bethlehem," being well and favorably known. Other compositions are several selections and studies for the pianoforte.

During the short time Mr. Bottomley has been here he has endeared himself to all lovers of music, and he will be greatly missed both by the choir of Simcoe Street Methodist Church and the Oshawa Choral Society, of which he was President.

R. N. J.

## VICTORIA, B.C., NOTES.

VICTORIA, B.C., *Nov.* 10.

THE concert given in the Institute Hall on Nov. 5th, by Mr. Clement Goss, assisted by Miss Muriel Hall, pianist, and Mr. Frank Armstrong, violinist, drew a large and appreciative audience and was quite successful from a musical point of view. Mr. Goss gave twelve numbers, all very beautiful songs, the selection displaying great taste on his part. His voice is a light baritone and shows admirable training. Mr. Goss received several encores. Miss Muriel Hall played her pianoforte numbers with very good taste and expression, both being encored. Mr. Frank Armstrong, who all music lovers will regret is leaving Victoria for Seattle, was heard in two numbers, the first being a group of two and the second a group of three. Mr. Armstrong is rapidly gaining in mastery of the violin and is winning great and deserved popularity. Both numbers were encored, the second number received double encore. Miss Miller and Mr. Harvard Russell were accompanists.

Mr. Goss, who is from London, Eng., and late a pupil of Mr. Austin, has opened a vocal studio in this city.

The Arion, an aggregation of male voices, have

been practising hard and will shortly give their first series of concerts. They are assisted by a talented lady soloist.

Mr. Albany Ritchey, the eminent violinist, will shortly give a concert here.

### MISS NORMA F. JOHNSTON.

Miss Norma Florence Johnston, who is one of Toronto's most gifted young pianists, has been for a number of years a pupil of W. O. Forsyth,

MISS NORMA F. JOHNSTON

and has already achieved much distinction for her poetic and brilliant performances. In her recital last year and in a number of other appearances, including one with Mr. Lissant Beardmore on April 6th last in the Conservatory of Music Hall, she delighted all with her really musical and brilliant playing, and with her beautiful touch and tone and large technical capacity. Miss Johnston will be heard again in recital this winter, and is acquiring a large repertoire.

### "THE CREATION"

The Toronto Oratorio Society—Mr. J. M. Sherlock, Conductor—will produce Haydn's beautiful Oratorio, "The Creation," in Massey Hall on Thursday evening, January 28th. The fine chorus of the Society will be assisted by three eminent soloists, and will be supported by a full orchestra of forty performers, and the Hall organ. Although the Chorus is a good large one, there is room for all choristers who wish to join. For information, phone Main 6107.

### MISS EVA MYLOTT.

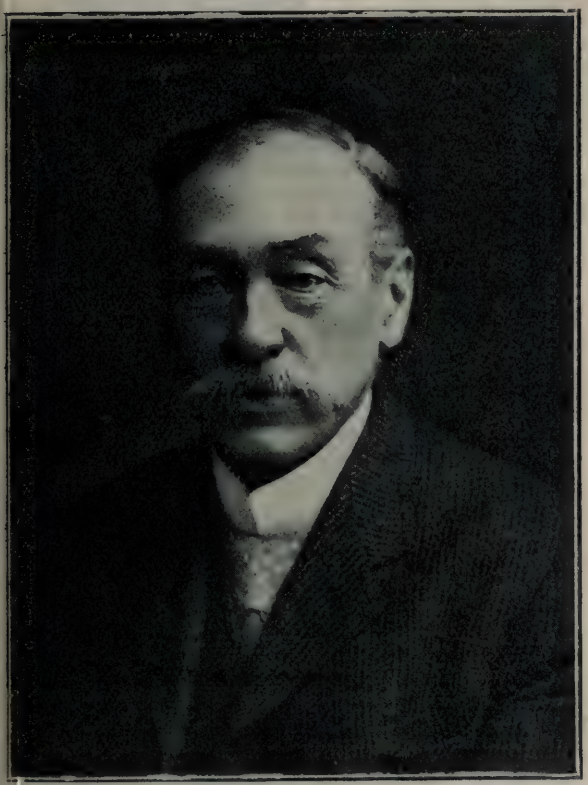
Miss Mylott, the Australian contralto, has recently arrived in New York with the intention of making the tour of the United States and Canada. During the month of August, Miss Mylott was invited to Newport, where she proved herself to be an artiste of no mean ability, and excited much interest in Newport Society, where she sang at many of the fashionable homes of Newport's aristocracy, including that of Mrs. F. W. Vanderbilt, who spoke very enthusiastically of Miss Mylott's beautiful voice. Her recent visit to Canada was under the patronage of their Excellencies, Lord and Lady Gray. Previous to her visit to the United States, Miss Mylott's services have been much sought after in English society, as she appeared before their Royal Highnesses, the Prince and Princess of Wales, who graciously patronized her concert previous to her departure. Miss Mylott sang

MISS EVA MYLOTT

many times at the homes of the Duchess of Westminster, Duchess of Portland, Lady Brassey, the Marchioness of Bute, Lady de Grey, Lady Clark, etc. Miss Mylott has many engagements for the coming season in both the United States and Canada, and will, it is expected, be heard in Toronto.

## MR. J. W. F. HARRISON.

Mr. J. W. F. Harrison, whose portrait we reproduce, is known in several capacities all through the Dominion of Canada. English by birth, he came to Canada while a young man and has been identified in many ways with the progress of the best in music, in Montreal, Ottawa, and Toronto. As a teacher of piano, his pupils have done him



MR. J. W. F. HARRISON

honor in many directions. He is instructor in piano and organ, both at the Toronto Conservatory of Music and at the Ontario Ladies' College, Whitby. As a leading and skilful church organist and choirmaster he is also recognized as taking a conspicuous position and his excellent choir of men and boys, maintained at Simon's Church, Anglican, was one of the first to be properly carried out along English traditional lines in Toronto. St. Simon's has indeed been called a "training school for choristers," so many good singers and choir conductors having gone forth from its ranks. Among Mr. Harrison's organ pupils are. Mr. F. Race, St. Philip's; Mr. Redsill, St. Matthew's, Toronto Junction; Mr. R. Marshall, Trinity Methodist; Mr. Clatworthy, St. Mary's, Dovercourt; Mr. Jenkins, St. Andrew's, Ottawa; Mr. Chase, late organist, St. John's, Toronto Junction; Miss Cook, St. John's Presbyterian Church, Cornwall; Miss Leary, Lindsay; Miss Luella Hall, Napanee Miss Mitchell, Berlin; Mrs. Clarke, Church of the Ascension, Toronto, and many others.

Mr. Harrison is an examiner in piano at the University of Toronto and the Conservatory of Music and has held important official positions in the Clef Club, Society of Musicians, etc. He has lectured on musical subjects, and given organ recitals, and is a thoroughly well equipped musician, widely respected no less for his undoubted talents than for the sterling integrity of his character.

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The generally careful musical editor of *The New York Evening Post* has given currency to a curious mistake, or has depended upon incorrect information. In the Saturday edition of the 10th October, he says that Sarasate, although he was so often in England, could not speak a word of English. And *Musical America*, of a week after, in copying from the article, repeats the statement. Nineteen years ago, when Sarasate, with Eugene D'Albert, the pianist, gave a concert in Toronto, I had the privilege of interviewing Sarasate and he entertained me with an interesting chat in English for nearly an hour. At that time Bizet's opera, "Carmen," had reached the height of its popularity here and the conversation turned upon the opera. Sarasate told me, what is now well known, that Bizet had taken as the basic melody of his "Havenera" an old Spanish tuue, and that other numbers were indebted for their suggestion to old Spanish dance forms. How the report originated that he could not speak English is a mystery. His concert associate, Mme. Berthe Marx, who played the accompaniments, and joined with him in the performance as the "Kreutzer" sonata, and other ensemble works, could not speak English sufficiently well to keep up a conversation. Eugene D'Albert, who was the solo pianist with him on this tour, although son of a Frenchman and a Scotchman, born in Scotland and educated in England, affected that he could not speak English and that press interviewers would have to speak to him through an interpreter. D'Albert, moreover, loudly protested that he was a German. The result was that D'Albert made himself exceedingly unpopular with the press of the United States and Canada, and he was pretty generally referred to as "Herr," the quotation marks being ostentatiously used. Sarasate had a winning personality, revealed no mannerisms, pretences nor affectation, and was always ready to furnish any information to the press in his power. Sarasate was, consequently, at the time I am writing about, universally popular. By the concert public he was idolized, his exquisite tone, polished style and wondrous technique compelling admiration and affording sheer sensuous delight to his audiences.—E. R. Parkhurst, in *The Globe*.

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Messrs. Whaley Royce and Company, Toronto, have just published an arrangement for piano of the patriotic song, "O Canada," by Heinrich Zoellner. This new version will be welcome in home circles and should be in great demand.

## MRS. GERARD BARTON.

Mrs. Gerard Barton, who for the past year or so has attracted so much favorable attention by the excellence of her work as accompanist, is Californian by birth, and lived for many years in that State and the Hawaiian Islands. She studied theory and organ with her husband, the late Gerard Barton, of

MRS. GERARD BARTON

Magdalen College, Oxford, and gained a good deal of experience in accompanying choruses and singing societies under his baton. At this time Mrs. Barton gained also much practical knowledge in playing with orchestra and in fact her services were in request for all classes of music from dances to operas. Her studies in piano were mainly done with Gyula Ormay, a remarkably gifted Hungarian pianist in San Francisco, and with Gertrude Peppercorn, the famous English soloist, in London. Mrs. Barton spent her last summer vacation in England, where she again studied with Miss Peppercorn. Her talent as an accomplished and sympathetic accompanist has been generally recognized in this city, where her services are constantly in demand by our representative solo vocalists. She has acted as accompanist to Mme Le Grand Reed, Miss Margaret Huston, Miss Madeline Carter, and Messrs. Lautz, Frederick, Lissant Beardmore, Pigott and others, and last season she played with the Toronto Ladies' Trio. Mrs. Barton is on the staff of the Toronto Conservatory of Music, where she has her studio.

## A BRILLIANT YOUNG VIOLINIST.

The ranks of our local solo violinists have received an important accession in the person of Mr. Fitzhugh Coyle Goldsborough, who has joined the staff of the Toronto Conservatory of Music. Mr. Goldsborough, who while yet an amateur was accepted as a pupil by Maud Powell, commenced his professional studies in Boston on entering Harvard, as special student of music in 1898 when he was given violin instruction by Felix Winternitz for two years. He then went to Vienna and continued his study of the violin with such masters as Jakob Grun and Arnold Rose at the Vienna Conservatory. At the annual graduating exercises of the Vienna Conservatory he played the Tschaikovski concerto with orchestral accompaniment. He then entered upon his career as a soloist, giving numerous concerts with great success in the European cities. The German critics acclaim him as a virtuoso of the noblest type, with a perfect technique and a large and beautiful tone.

While abroad he played for His Royal Highness Prince Leopold Salvator, of Austria, at the special request of that possible heir to the Austrian throne, who had publicly honored the young artist and received him in audience. Since his return to America, he has filled numerous engagements in Washington, D.C., and other cities, including a week at the Jamestown Exposition. He has also appeared publicly in conjunction with President Roosevelt as speaker.

Mr. Goldsborough is making a specialty of instruction in addition to his concert work, and purposes delivering lectures this winter and writing a book on various little appreciated sides of violin technic. This work will deal largely with the relation of psychology and technical effects. Mr. Goldsborough claims that instrumental proficiency can be acquired with far greater ease and in much less time by approaching the subject from the standpoint of certain fundamental truths of this nature, and cites his own case as a proof of his statement. "When I was nineteen, artists laughed at the idea of my being a soloist. It took me about a year and a half to get a working technic; but I didn't discover how to go about it adequately until I was twenty-three years old."

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## A TREASURE INDEED.

Messrs. George Hart and Son, the great London firm of violin dealers, have just acquired a superb Stradivarius, which for some seventy years has rested peacefully at St. Petersburg. We have not yet been informed in what way Messrs. Hart and Son made this splendid find. The instrument belongs to the maker's best period and will no doubt be held at a high figure.

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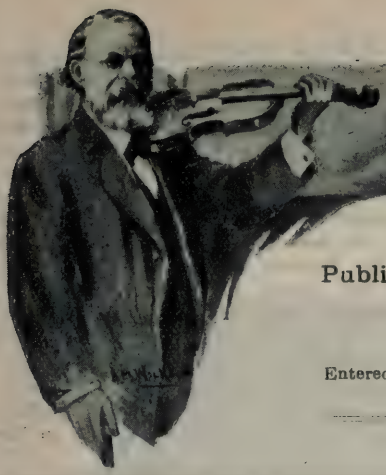
Just as we were going to press Mme. Calvé gave a concert at Massey Hall, November 24th. She sang before a very large and enthusiastic audience. Her voice seems to be as rich colored and demulcent as ever.



# THE VIOLIN

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E. R. PARKHURST, Editor and Proprietor

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DECEMBER, 1908.

## TONE AND TECHNIQUE.

FOR VIOLIN, MANDOLIN, PIANOFORTE AND GUITAR PLAYERS.

By Frederick H. Grix.

All pianists, violinists and mandolinists know the strain on the fingers of the left hand in playing passages in octaves. After careful observation, I have come to the conclusion that most players keep their hands in a rigid condition during the playing of a succession of octaves; the first and fourth fingers being kept in a strained position the whole time. Now, unless the passage is very rapid, this should not be so; but there should be a *slight* relaxation of the muscles between the exertions to produce the pressure which it is necessary to make at each successive pair of notes.

For example, let us take a passage in octaves occurring in Edward Elgar's "Romance." The time is 12-8 and the passage in question is in the last three bars of the return to the original theme. The movement is marked *andantino*. The first double stop of octaves is in the first position, but all the remainder is in the third position. In parts of this passage the notes are slurred in groups of three quavers; other parts are marked with emphasis on the first and second of the group; the third and the first of the next group also being slurred. Between each of these double stops, even in the slurred parts, it is quite permissible to slightly relax and then instantly exert pressure again, thereby doing away with the probability of the hand getting set or champed.

In many compositions a judicious use of octave passages can be introduced with advantage. In mandolin bands several good players, sufficiently skilful to play whole themes in octaves, thereby adding to the volume of sound and increasing the range of the parts, would be a valuable acquisition.

I have devised the following exercise to increase the reach between the first and fourth fingers of the left hand.

Take the whole of the first finger of the left hand firmly in the right hand. Now move the finger round and round, in a circular movement, from left to right, so that the metacarpal joint acts as a pivot. Let the other fingers remain inactive.

Next, reverse the movement, making the circular motion from right to left.

Then, still keeping firm hold of the finger, without tightly grasping it, move it up and down in a vertical direction, keeping the back of the hand as still as possible and in a line with the wrist.

Next, move the finger in a horizontal direction from side to side.

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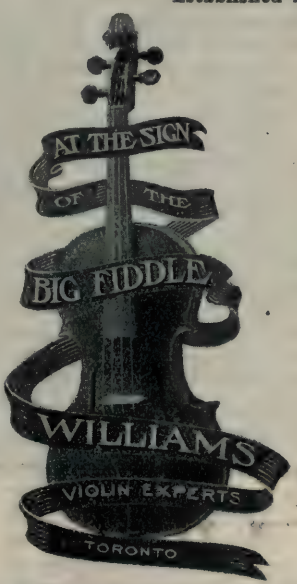


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Make each movement about a dozen times, exerting, firmly but gently, sufficient pressure to insure full play at the metacarpal joint. If the previous exercises have been well practised, considerable freedom should result.

Next, take the little finger and put it through similar movements.

Then take the middle and third finger together and make the same movements with them.

During all this part of the exercise the whole of the arms, shoulders and body should remain in a passive state.

End this first part of the exercise by putting the first and second fingers of the right hand together and gently forcing them right down between adjacent fingers of the left hand.

After a month of this treatment it is astonishing with what ease long reaches, that were erstwhile difficulties, can be stretched.

The hand becomes broader at the metacarpal joints, and I have heard ladies complain that they have afterwards had to wear larger gloves; but they are generally quite reconciled to this development in size, by the accompanying development in power.

Put this first part of the exercise into practice for a week or so before proceeding to the second part. These movements can be practised at any odd movements, or while traveling. Half-a-dozen times a day will not be too often to go through them. To obtain the best results, the mind must be concentrated upon the exercise.—*The Music Students' Magazine.*

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### MISS ALICE DEAN'S DEBUT.

Miss Alice Dean, a charming young lady of Sutton west, Ont., who has but recently returned from Prague where she studied the violin for three years under the famous teacher Sevcik, made her debut on November 20th at the Conservatory of Music Hall. She showed exceptionally well developed technique, an elastic style of bowing and produced a round and sympathetic tone. Her two principal numbers were Bach's gigantic Chaconne and Vieuxtemps' exacting fourth concerto. These with some lighter pieces proved that she has versatility in addition to her other qualifications. Assistance was given by Mr. Lissant Beardmore, the well known tenor, just returned from study in Germany with Lilli Lehmann. He sang with much fervor of expression and with new accomplishments of voice production and general style. Mrs. Barton as usual made an admirable accompanist.

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Miss Marie Strong gave evidence of her high ability as a teacher of singing at a recital of two of her pupils in the Nordheimer Concert Hall, November 21st. Mr. Barnby Nelson, a young robust tenor, made a very favorable impression by his rendering of a number of selections which served to display a naturally fine voice bearing the distinguishing marks of intelligent and careful cultivation and training especially in regard to the production and control of tone, and phrasing and enunciation. Miss Carolyn Beacock, a soprano of engaging quality, also satisfactorily revealed the results of her teacher's work. Assistance was given by Miss Hope Wigmore, a very talented piano pupil of Mr. W. O. Forsyth.

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Mr. Ruthven McDonald is much in demand these days. He has just filled engagements at Genesee, N.Y., Warren, Pa., Sandy Lake, Pa., Brownsville, Pa., Irwin, Pa., Monongahela, Pa., Warren, Crestline, Galion, Bryan, and Lima, Ohio, and sings at Niagara Falls on the 24th, Massey Hall 26th, Georgetown 27th, Windsor 30th, and at Kingsville, Leamington and Waterford, Ont., on December 1, 2 and 3 respectively; at Embryo on the 4th, at Ayr on the 7th and at Sault Ste. Marie on the 19th.

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The London *Daily Telegraph* announces that Mme. Albani, the Canadian prima-donna, has gone into vaudeville, following the example of Sims Reeves and other eminent singers. She is to get $5,000 for a fortnight's work, probably the largest fee ever given to any artist in the domains of "variety" on the other side of the Atlantic. Madame Albani has been impressed of late by the greatly improved tone and character of the entertainments given at the leading homes of variety, and is of the opinion that the representative places of the kind in London and the provinces lend themselves admirably to the art of the singer.

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### MR. ERNEST JOHNSON, L.R.A.M.

Mr. Ernest Johnson, who is a native of this city, is one of the most talented of our young violinists. After studying here with Henrich Klingenfelt, he went to Europe and received instruction under Mons. Albert Zimmer, of Brussels, and Mons. Alfred de Reyghere, of London, England, both pupils of Ysaye. In London he passed the examination for Licentiate of the Royal Academy of Music, the highest degree obtainable by an outside student, and he is recorded as being one of the youngest students to pass this examination. Mr. Johnson possesses authorative testimonials as to his merits as a solo violinist, and in England he won great success as a concert player. *The London Times* and other papers referred to his beautiful violin solos and his exquisite taste. As a teacher Mr. Johnson is qualified to instruct either according to the method of Ysaye or Sevcik. He has been recently appointed violin professor at the Hamilton Conservatory of Music.

MR. ERNEST JOHNSON

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The Toronto String Quartette gave an admirable concert last month at the Conservatory of Music Hall, which was crowded by a thoroughly appreciative audience. Each season they have shown a marked advance in artistic ensemble as well as in technical accomplishment. They also played in Hamilton, where their playing was as warmly received as it was in this city.

MR. JAMES TRETHEWEY.

We give on this page a portrait of the well-known Toronto violinist, Mr. James Trethewey, whose artistic playing has delighted so many music lovers in the Dominion. Mr. Trethewey comes from an old Cornish family, and the sturdy virility of this ancient race, who have been in uninterrupted possession of their corner of England since prehistoric times, is a characteristic feature of his playing. Mr. Trethewey spent several years of study at the Guildhall School of Music in London, England, and later, with the famous Hans Sitt of the Leipsic Conservatorium. He has made a special study of the old Italian masters, his interpretations of Corelli and Tartini being among his best achievements. Mr. Trethewey is a member of the faculty of the Toronto Conservatory of Music and is one of the first violins in the Toronto Symphony Orchestra.

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MME. GADSKI.

One cannot commend too highly the enterprise of the committee of the Toronto Symphony Orchestra in engaging Mme. Gadski for their concert at Massey Hall, December 8th. Mme. Gadski is not only a favorite with the general public by reason of her beautiful voice, but is also the delight of critical musicians as supreme *artiste*. Attention is called to the moderate prices asked for the double attraction, namely $1.50 and $1.00. These figures are less than are charged for Mme. Gadski when she gives a recital alone. In 1898 Mme. Gadski became a member of the Grau Opera Company, accepting, on Mr. Grau's retirement, a flattering offer from Mr. Heinrich Conried. Engagements at Covent Garden, London, and at Bayreuth, alternated with her engagements at the Metropolitan Opera House, her Eva in "Die Meistersinger," and her Brunnhilde bringing her special commendation. In Munich her appearance in three "Ring" performances led to her being decorated by Prince Regent Luitpold with King Ludwig's Order for Art and Science—a rare distinction. Now that she has again taken her place as Wagnerian star of the Metropolitan Opera House, New York, the time she is able to devote to concertizing under Loudon Charlton's direction, is extremely limited, and for this reason local music-lovers are particularly fortunate in being afforded an opportunity of hearing her.

The Orchestra Committee in their determination to have the best talent to support their organization have followed up Mme. Gadski's engagement by arranging for the first appearance of Mischa Elman, the marvelous young solo violinist, at their second concert. With regard to the Toronto Symphony Orchestra itself, the admirable work they did at the Sheffield Choir concerts proved how wise the executive committee were in resolving to maintain the organization. Had we no professional orchestra of our own the oratorio selections would have had to be sung without other accompaniment than that of piano and organ, as the bringing over an orchestra from the United States was out of the question.

MME. GADSKI

# OPERA & DRAMA

## THE TORONTO THEATRES.

THE mid-autumn season at the local theatres has been replete with events of more than ordinary interest. We have had serious drama, light farce and musical comedy produced with more than unusual excellence. Indeed it is obivous that the interests which are a controlling factor in the theatrical business of America are, so far as this city is concerned, making an endeavor to put their best foot forward.

From a critical standpoint the two most important events have been two plays by noted dramatists of France, which have been brilliantly interpreted according to the best canons of the model school of acting. The first of these was the production of "Samson" by Henri Bernstein, in which Mr. William Gillete was featured. The drama itself was purely theatric in its purpose with no ethical intention that could be discerned. It is less subtle than "The Thief," by the same writer which was touched upon in the October issue of MUSICAL CANADA, but has all those elements of intensity, suspense and plausibility which distinguished the earlier play.

The late Victorien Sardou it is said nominated Bernstein, who is very young, as the man destined to carry forward and develop the traditions in construction he himself developed from the school of Scribe, and "Samson," with its crucial situations is a brilliant example of what is known in France as the "well made play."

In no small degree does it owe its immediate vogue to the excellence with which it was acted. Mr. Gillette won his first fame by the coolness of his style and the quietude of his methods. He used to be charged with overworking the faculty of restraint, but his magnetism was always undeniable. In "Samson" he has proved his rare powers of emotional expression in one of the most exacting scenes ever written when de keeps his enemy locked in his room while both are being ruined on the Exchange. In this scene he had splendid assistance from Mr. Arthur Byron, a graceful, lucid and remarkably authoritative actor. The cast also included two of the most accomplished actors of an elder generation, Miss Marie Wainwright and Mr. Frederick De Belleville, and much interest attached to the appearance of Miss Constance Collier, one of the noted beauties of the London theatres, who seemed most intelligent, but rather lackadaisical in her methods.

The other notable production was that of "Divorce," by Paul Bourget, one of the most brilliant men of France though his fame has been won as a novelist and not as a playwright. The fact that his work is a tract,—a polemic written to vindicate the attitude of the Roman Catholic Church toward organized society, does not prevent it from being an intensely interesting play filled with thoughts and emotion. Bourget was apparently indifferent as to whether his was a well made play or not so long as he touched the heart and surely no dramatist ever put on the stage a more likeable group of characters. One feature of the play that would tend to make the dramatist popular with actors is that he has given nearly everyone strong scenes and speeches that are all "fat." Only one character is difficult to a properly trained and experienced artist and that is the role of an impetuous youth of ardent temperament, who could easily be made a ranting ridicule figure and whose rapid speeches demand a high degree of technical skill. In this part Mr. Vincent Serrano, a most promising actor scored a triumph. Miss Marian Terry, one of a famous family, and an interpreter of great finesse was exquisitely sympathetic as a much tried mother and faultless performances were given by Miss Ida Conquest, Mr. Eben Plymton and Mr. John Glendinning.

Seldom has Mr. Clyde Fitch been more humorous or entertaining than in "Girls," which has been an immense popular success in the United States. It is not difficult to understand why it won such favor in New York, which has a myriad of bachelor maids living in flat houses just as do the pretty girls, whose love stories are unfolded in this little farce. Mr. Fitch has always strained after unusual effects and his method is more effective in comedy than in serious drama, where his sincerity is always open to question. "Girls" owes as much to the careful manner in which the giddy scenes have been rehearsed as to the writing. There are a hundred and one little bits of "business" that are even more effective than his gay and natural dialogue. Moreover, the piece is one that could easily be vulgarized into something altogether different from the wholesome entertainment that it is. At the conclusion of the first act the quality of the interpretation is such as to impress the spectator with the virginal character of the menage, yet one can conceive of its being made a very nasty affair in vulgar hands.

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In one of the "girls" at least, Miss Florence Reed, a daughter of the late Roland Reed, was seen an actress, so plastic in style and with a technique so finished as to stamp her as a woman with a future. The manner in which the action is mirrored in her face, the felicity of her execution, show that she has that native gift it is impossible to impart by mere instruction.

If "Girls" is a stage manager's triumph, so also in a different field is "The Fair Co-Ed," by several stage producers, who had the assistance of Mr. George Ade to write dialogue and Mr. Gustav Luders to score jingles. One puts the stage producers first because the piece owes more than half its interest to novel, clear and picturesque effects devised by Messrs. Fred. G. Lotham, George Marion and A. M. Holbrook, three noted stage managers. Each has contributed much toward giving the then narrative a vital and interesting environment, but the best achievement is Mr. Marion's football scene in which he turns a chorus of over thirty youths into actors and gives a perfect representation of a mob of students at a football game. Mr. Ade's dialogue and his patter are mildly amusing and he has evolved some bright satirical types. Miss Elsie Janis, ever pretty, facile and magnetic, was featured, but her voice showed the crying need of a long rest for this girl who has been overworked since early childhood. The local debut of Sidney Jarvis, a Torontonian, with a mellow and well-trained baritone voice, was a success.

Paul Rubens is perhaps the most promising of the younger generation of English light composers, and his piece "Hook of Holland," vivaciously and tastefully produced, proved a good entertainment. The management had curbed the natural inclination of Mr. Frank Daniels and compelled him to submit to let some of the other actors have the centre of the stage by turns and to sing merry songs. Mr. Daniels shows to better advantage in a play not written to exploit his personality and in the good all round cast no one would have suspected that he was a star, but that the advertisements said so.

Miss Marie Cahill's new production, "Betty and the Boys," proved a hybrid affair. Originally an effervescent French comedy with a good leading role for a comedienne, it was the task of Mr. George V. Hobart to turn it into musical farce written in New York slang. The play demands of Miss Cahill that she try to act, which is cruel, for she is merely a monologist. Mr. John E. Kellerd was really artistic as a dissolute Bohemian, and Mr. Eugene Cowles, the Canadian basso, rumbled a lyric in his popular manner.

Miss Blanche Walsh has not succeeded of late years in securing a vehicle suitable to her personality which demands the gorgeous panophy and exotic passion of such a play as "Gismonde" for its best expression. "The Test," by Jules Eckert Goodman is commonplace and pretentious, a Majestic theatre melodrama stripped of its firearms and masquerading as a problem play.

At the Royal Alexandra theatre the Imperial Opera Company still manfully keeps up its fight to give artistic productions of light opera despite certain losses to the cast. Mr. Hallen Moslyn has departed and the beautiful voice of Miss Violet Colby has not been heard of late. The most popular of recent productions has been a revival of "The Mikado." Mr. Clarence Harvey again scored as Ko-Ko by his resource and versatility. Miss Agnes Cain Brown's singing of the lovely music of Yum Yum was exquisite and Miss Elvia Crox proved herself an admirable comedienne in the role of Katisha.

Despite Alfred Bunn's old fashioned libretto which so easily lends itself to ridicule, Balfe's "Bohemian Girl" was another popular success by reason of the familiar melodies with which it is replete. "The Heart Bowed Down," "Then You'll Remember Me," "I Dreamt that I Dwelt in Mar-ar-ble Halls," still retain their charm and a fine singing cast headed by Miss Cain Brown, Miss Le Baron, Mr. Girard and Mr. Carl Haydn was adequate to the occasion. The chorus, moreover, was in excellent form.

Despite its tunefulness and the wonderful acting of Mr. George Le Soir as Gaspard, the miser, "The Chimes of Normandy" failed absolutely with the public. "The Gay Parisienne," and "The Wedding Day," which rank among the ephemera of a decade ago lacked all spontaneity in revival despite the earnest efforts of the company to make them "go."

HECTOR CHARLESWORTH.

*November* 21, 1908.

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## MISS LOUISE LE BARON.

To hear Louise Le Baron, the magnetic contralto of the Imperial Opera Company, sing any of the roles she has essayed in this city during the last few weeks in this city, one would think that she were following a vocation to which she must have devoted her life at an early age. But not so. Miss Le Baron herself has said it.

"It was fate," was her strange explanation to an interviewer of her début in opera. "I believe in fate, because of the way I was practically forced into adopting a stage life by friends who were looking to my own interests, and for that I am truly grateful, now that their judgment has proved correct."

One would not have believed from Miss Le Baron's own account of her early life, that there was anything of the dramatic in her. Her hobby was photography, and she insisted that her life work would be the study of the art of making beautiful photographs. To be a singer, or to go upon the stage, was the last thought that ever entered her head, and the mere proposal of such a seemingly absurd thing, would have been greeted with peals of laughter then.

"Yes, indeed, I would have laughed," said Miss Le Baron, her eyes softening with the remembrance of her old home, and her photographs and her anxious friends. "I repeat that it was fate that

fairly drove me into the career I have made my own."

"Tell me all about it," said the interviewer.

"Well it was this way. You see we had a choir in our church, which was the anxious care of all of the congregation, who were bound that it should excel any other in the town. Everyone was out canvassing for singers, and of course I was canvassed with the rest. I did my best in the group of twenty voices, but I had little chance to practise at home, for do you know," and the actress bent forward and whispered mischieviously, "I had sold my piano to buy camera supplies with. One lucky Sunday there happened to be in church, Madame Edwards, the well known vocal instructor of Boston. After the service she told several of my friends that I had a voice that was too good to waste on a little choir, and that if I chose I would have a future.

"Then it began. For days and weeks I was besieged with intimate friends who insisted that I should adopt Madame Edwards' suggestion and go to Boston to study. They said that I owed it to myself, and to my family. As my immediate family was of the same opinion I was finally forced to consider the question seriously, and at last I gave a half grudging consent; I would go to Madame Edwards. That lady's kindness and my improve-

MISS LOUISE LE BARON

ment made me take an interest in my voice, and at last I forgot all about my cherished photos and began in earnest to study singing, and all it meant. Very soon I began to get all kinds of offers for concert work, and I became a very busy person. The careful guidance of my clever teacher became very valuable to me, and I began to hope for a great career. I began to make a name for myself as a soloist, and I was appointed to the choir of a fashionable church.

"At last my opportunity came. The Bostonians Opera Company came to town, and owing to the illness of one of the company, they needed a contralto singer. The manager was advised to hear me sing before sending to New York for another artist, and if I ever tried to sing in my life, I tried that day. After singing a few songs I was asked to try 'O promise me.'

"'Will you play Alan-a-Dale in 'Robin Hood'? said the manager.

"I could not believe my ears. Of course I consented and after my first performance of the part, I was handed a contract for the season.

"That is how I became an opera singer. It looks like fate, does it not?"

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## DRAMA IN NEW YORK.

NEW YORK, *Nov.* 14.

QUITE a number of new plays have been produced lately, many of which have proved acceptable to the public taste, and promised to hold the boards at some of our local theatres many weeks to come. Miss Billie Burke is one of these "hits" of the season. Last year she was leading woman with John Drew in "My Wife," and her success was so pronounced that Frohman has ushered her into stardom this season in "Love Watches," a play from the French. Miss Burke has proved herself worthy of the promotion. She is delicious as Jacqueline; pretty, petite and vivacious she at once puzzles and fascinates the audience with her perpetually changing whims and moods. A dignified married woman at one moment she is an irresponsible, innocent child the next. And so she whirls one along throughout the play, and sends one home rejoicing, and head over heels in love with delightful, charming Billie Burke—happy name! "Love Watches" affords her an excellent opportunity of exhibiting all her splendid talents and she is supported by a thoroughly capable company.

Two devils have been at work in New York lately on the morals of the theatre-going populace, and one, Mr. George Arliss, is still doing business at the same old stand, the Belasco Theatre. He is well remembered in Canada, having supported Mrs. Fiske on several occasions, and invariably winning new laurels from critics and audiences. Mrs. Fiske, who is starring Arliss, could hardly have chosen a better play with which to introduce him in a stellar part to New Yorkers. It is a translation and adaptation from a Hungarian play, "The Devil" by Molnar. Henry Savage also produced the play with Edwin Stephens in the title role, and he at "The Garden" and Arliss at "Belasco's" were rivals for several months. Henry E. Dixey, later succeeded Stephens in the part. The interpretation of Arliss and Stephens differed much in conception. The former is subtle, cynical, politely serpentine—in short thoroughly devilish. His acting throughout is a great character study. He thrills you with a masterful, calm predominance of his will, and at the same time amuses you with his humor, and grim knowledge of human nature. Arliss is undoubtedly a great actor, his versatility is extraordinary, and he succeeds by sheer merit and histrionic genius. Stephens is less subtle than Arliss, and is a humorous, entertaining devil who does not test your intellect and force your wit so much, but nevertheless he, too, had many admirers, and succeeded well in the play.

Mr. Louis Mann, who is one of the greatest character actors on the stage, has won much deserved success in "The Man who Stood Still," which is running at the "Circle." He plays the part of an old German, John Krauss, and one notices a strong vein of similarity between his work and that of David Warfield. The play is conventional in plot—the story of the daughter who is led astray by the bold, bad man; the unforgiving father who turns his daughter out of doors; the true friend who eventually makes peace between the two, and the hero who marries the girl, in spite of her fall and illegitimate child. Louis Mann's acting is admirable; his dialect and emotion, his movements and his get up—all are splendid, and confirm his great reputation.

"The Merry Widow" has left us, and is now making new friends elsewhere throughout the country. She deserves all she makes. It is undoubtedly one of the finest light operas which has been produced for many seasons. The book is good and the music is unusually melodious and "catchy," which being of a very high order of merit, from the artistic view point.

The latest Smith-de-Koven opera, "The Golden Butterfly," has had six weeks at the Broadway Theatre and has met with pronounced success. Miss Grace Van Studdiford has made a name for herself along Broadway that will not be forgotten in a day or a season. The opera is worthy of the star and the star of the opera. Mr. De Koven has not made a better score for many a day, and Harry B. Smith, the prolific librettist, has shared the honours with the composer. Miss Van Studdiford is certainly one of the most important figures in the light opera stage, and being possessed of beauty of form, face and voice, she has gained a host of friends and admirers during her six weeks stay in the metropolis. The company is an excellent one throughout, and the opera has been staged elaborately. In a week Miss Van Studdiford and the production go out on the road, and, working to Chicago, will stay there for a season.

"A gentleman from Mississippi," with Tom Wise and Douglas Fairbanks; "Blue Grass," at the Circle, a new play by Paul Armstrong; Louise Gunning in "Marcella" at the Casino; "The Three Twins," a musical comedy at Herald Square; William Hodge in the "Man from Home" at the Astor; William

Gillette in "Samson" at the Criterion; "The Traveling Salesman" at the Gaiety, are some of the successes running at present.

SIDNEY DALTON.

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THE Canadian actress, Miss Margaret Anglin, has added another Shakespearin heroine to her repertoire, Viola in "Twelfth Night." On her return to New York from Austrialia she proposes after the run of "The Awakening of Helen Ritchie," to appear in a round of Shakespearian comedies including the "Taming of the Shrew," "Twelfth Night," and "Much Ado About Nothing." In view of her great need of rest she will not act again in America until next September.

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## MAKING PHONOGRAPHS.

WHILE many objects once looked on as luxuries are now regarded as absolute necessities, the phonograph can scarcely be considered as having reached that stage. It must be classed as a luxury and, with that fact in mind, a return of prosperity is presaged by the fact that at the Edison factories at Orange, N. J., ten thousand phonographs are being made every week and one hundred and fifty thousand records are being turned out every day in the week.

Grasp just a few more figures and then sit comfortably back with the gratifying realization that the country, after all, is not going to the dogs, and that there is a little loose change in the pockets of the average American citizen. In the various buildings of the Edison works there is a floor space of fourteen acres, while the entire plant itself occupies eighteen acres. The engine, playing no unimportant part in the life of one of America's most famous manufactories, has grown from fifty to fifteen hundred horsepower. In all the departments four thousand five hundred people are employed, making it one of the most important factors in the wellbeing of the working people of the Oranges, Newark and other nearby places. All of these are now working overtime, and in the record department the demand is such that the labor continues every night in the week save Sunday. When one considers that this plant and this labor are devoted to the making of machines intended only for pleasure, one begins to believe that the people are not particularly poverty-stricken.

To keep the public in touch with the marvellous output of "The Wizard's" creation, an almost incredible amount of printer's ink is required. Catalogues to the number of three million six hundred thousand copies are printed every year, and the lists of new records issued annually average twenty-four millions. The public need never be without music, since the fairly generous amount of two million records is at all times kept in stock at Orange. While the sapphire is not the most costly of precious stones, when it is considered that more than ten thousand of them are used every week in the making of phonograph records it will be realized that the bill for this item alone is not an insignificant one. The sapphires must be of absolute smoothness having a higher polish than, for example, a three hundred dollar diamond. It is here, too, that Edison has outdistanced his imitators, all of whom require a different needle for every individual record.

It is interesting to note that, while Mr. Edison himself possibly does not look upon the phonograph as the greatest of his inventions, which embrace telegraph improvements, engines, incandescent lamps and innumerable electrical appliances, he has really devoted more of his time to it than to any other, and that, while he has disposed of his interest in almost all the other Edison companies, he retains a financial, personal daily interest in the manufacture and ceaseless improvement of the machine that is the most widely known and most popular of his nearly one thousand inventions.

The "business phonograph" is the latest Edison development in this particular field, and it has already become an aid to the prompt, accurate and easy transaction of office business. It is, in brief, the phonograph known to lovers of music, but adapted to the writing of letters and every form of dictation. The cylinders for this form of machine are, of course, blank, and are longer than those used in the purely amusement machine. Hence they are made by a different process. They are moulded in plain brass cylinders, and the composition is poured in by hand. When they are taken out they are allowed to stand for two weeks before they are touched. The bore is reamed, the ends are trimmed and the cylinder is shaved by a machine so adjusted as to take an exact amount off each blank. If the slightest flaw is found in any blank it is remoulded.

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THE Sherlock male quartette is busier than ever this season with prospects of the busiest season since it was organized eleven years ago. Up to the present their engagements have included Moorefield, Ripley, Seagram, Listowel, Guelph, Thornbury, Collingwood, Greenbank, Hamilton, Brighton, Colborne, Gananoque, Kingston, Picton and Napanee, besides several local appearances including Miss Jacke's recital and at one of the Saturday evening "Pops."

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MR. DAVID ROSS has been appointed to the solo quartette of the First Baptist Church, Franklin, Pa., at a large salary. He has consequently resigned his position as bass soloist at the Jarvis Street Baptist Church, but will be in Toronto three days a week till the end of the season in order to accommodate his numerous pupils.

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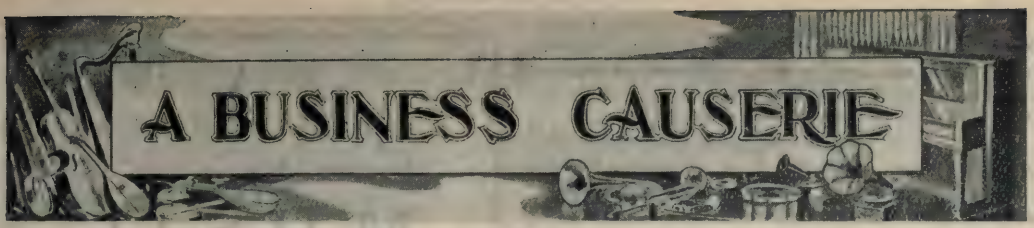


TORONTO, *Nov.* 25, 1908.

WITH the passing of the uncertainty and consequent depression caused by pending elections, both in Canada and the United States, general business everywhere is picking up with considerable celerity, and the music trades are coming in for a full share of the increase. Since the close of the holiday season the retail trade has steadily advanced week by week. The piano trade is especially active, and a higher grade of instruments is in general demand; especially is that the case with player pianos, and in a lesser degree with miniature grand pianos.

The trade in small goods keeps well abreast of the general improvement. Brass band instruments and drums are in active request; violins are selling well, and a happy feature of these branches of the business is that while the mere "commercial" lines are going well, the more expensive instruments find a ready market, and are in constant request.

There is also a fair movement in mandolins and guitars. A land office business is being done in singing and talking machines, in fact it is difficult to procure these instruments fast enough for the demand. Orders for singing machines are noticeably large from various country districts, and in this line also the higher priced goods are selling well.

Most of the factories are working full time and capacity. Liberal orders are coming in from all over the country, but they are especially large from the west. Rumors of the establishment of two new piano factories in or near Toronto are persistently prevalent, but as yet nothing is given out for publication.

Payments are reported, with scarcely any exceptions, as being very satisfactory—considerably in advance of what they were for the corresponding period last year.

Prospects are promising for an unusually large retail Christmas trade in Toronto.

With the Heintzman Company business is in excellent shape. Several car loads of pianos have just been shipped to Winnipeg, Calgary, Alberta, Saskatchewan, and other points. The firm is doing a large business in grand pianos. There is also a considerable run on the famous miniature grand piano made by this firm. Player pianos are also in general request. City trade with the Heintzman Company has been steadily freshening up since the close of the Exhibition, and money is coming in well. As showing how business is going with the Heintzman Company it is only necessary to say that for the month of October just closed the firm's books show an increase of a fraction over 33 per cent. over the corresponding month of last year. The factory is working full time and capacity.

Manager Charles T. Bender explained to me how anxious the firm was to take possession of their new premises on Yonge Street. "We have long outgrown," said Mr. Bender, "the possibilities and the capacity of our present premises. We have scarcely room to turn, and certainly no opportunity to show off to advantage a tithe of the splendid stock you see all round you—a stock we shall of course largely augment as soon as we are on Yonge.". The premises which the Heintzman Company have just purchased are the palatial new building at present occupied by the Brown Company, the well known furniture house, situate right opposite the main entrance of the T. Eaton departmental store, and will make the finest musical store in Toronto. Handsome studios will be fitted up, and the show rooms will be the most commodious and the most *recherché* in Canada. As the transaction is closed and the money paid it is now only a question of mutual convenience when one firm can vacate and the other take possession.

Manager George P. Sharkey says business with the Bell Piano and Organ Company has shown for the last couple of months a most satisfactory increase. The city trade is good, and orders are coming in which keep the Guelph factory working steadily to fill. Mr. Sharkey reports payments as having little to complain of, and he considers the trade outlook in every way encouraging.

Messrs. Mason & Risch report a steadily increasing demand from outside and a satisfactory movement in local business. A fair city trade is doing by the Mason & Risch house, and payments are considered very satisfactory. The firm reports the immediate trade outlook as excellent. The months of September and October last were the best business months in the history of the house. The western business of Messrs. Mason & Risch is also going ahead in a highly satisfactory manner.

With the house of Nordheimer a sound steady business is progressing well. "We have really nothing in the way of trade news to give," said Mr. Albert Nordheimer, while entertaining me for ten minutes with his airy persiflage. "Only you can say we are not complaining, but are keeping steadily on turning out the best pianos on the market." Mr. Robert Blackburn reported collections as being well up to the average.

Messrs. Gourlay, Winter & Leeming think they are receiving a fair proportion of the increasing business activity. With this firm September and

October showed good results, and the current month so far promises equally well. Orders are coming in from all quarters and the city trade has brightened up well during the past few weeks.

Business is moving in the usual progressive and satisfactory way with the R. S. Williams & Sons Company. "We are doing exceedingly well," said Mr. R. S. Williams, "not in one or two lines merely, but in every department of the house we find a most substantial increase over the trade of last year. Payments with us are very good." Mr. Williams says there is a constantly growing enquiry for violins of the best makes.

The Gerhard-Heintzman firm has all the business it can well handle. "We are more than busy", exclaimed Secretary Herbert Sheppard. "Orders are good, paper is being well met, and the Gerhard-Heintzman piano is being asked for everywhere. There is no kick coming from us.

Manager John Wesley reports business in Ontario as being much better than it was, and says his Western orders are large.

Mr. Whaley, of the Whaley & Royce Company, finds a steady increase in general trade.

The Bell Piano Company reports a great number of sales of the Autonola. During the past month they have sold autonolas to several prominent physicians.

The Italian Catholic Church on William Street, over which the Rev. Father Doglio has charge, has just installed a handsome Bell organ.

The Bell Piano Company are putting on the market an Autonola in their small style "J" piano, to meet the demand of a great many prominent families who require a small sized instrument for their respective "dens."

PERSONAL.

Mr. C. W. Lindsay, of Montreal, was in Toronto last week.

Mr. Harry H. Mason has just returned f om a visit to Winnipeg.

Mr. Gerhard Heintzman has not only enjoyed his European trip, but has also advantaged immensely in health; Mr. Heintzman says he never felt better in his life.

Miss Jessie McNabb, A.T.C.M., has taken a vocal studio at Bell piano warerooms, No. 146 Yonge St.

Mr. R. J. Hately who has been in Toronto for the past few months in the interest of the Pathe Freres Company, manufacturers of talking machines, has gone back to London, England. Mr. Hately was successful in placing a great number of agencies in Canada for the Pathephone before his return.

Mr. Harold Mihell, who has recently been in Halifax for the Nordheimer firm, is now in Western Ontario, and reports business active.

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Two members of a Chicago high school glee club were recently asked to sing at the funeral of a man in the neighborhood.

The following day they said to their English teacher: "Our club is becoming noted. We sang at Mr. X.'s funeral yesterday."

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"Indeed," said the teacher.

"Yes, and after the services Mrs. X. herself came and told us to select any play we'd like to see—and she'd buy the tickets."

"What play did you choose?"

"The Merry Widow."—*Milwaukee Herald.*

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# STORIES ILLUSTRATING POPULAR HYMNS

## II.—A MAN INDEED!—"THY WAY, NOT MINE, O LORD."

By A. B. Cooper.

The railway station at Blackham was a survival of the unregenerate days of the railway companies—the days that relegated third-class passengers to cattle trucks. The platform was so low that there might almost as well have been none at all. The buildings were mean and grimy in the extreme, their windows almost opaque from long neglect, and, if the truth must be told, the porters did not show that attention to business which characterises their Metropolitan *confreres*.

Sir James Standring alighted from the train and looked up and down the platform in vain for some one to attend to his luggage. With characteristic hatred of fuss he had not informed his constituents of the day, much less of the hour of his arrival, and this train—an afternoon one from Manchester—was mainly patronized by boys who attended its famous collegiate school.

Sir James had his back to the train, and his nephew Guy was still collecting his scattered goods within, while Mary, the boy's sister, with her arms full of odds and ends, essayed to reach the platform. A book fell from under her arm on the one side, a golf cape slipped from her shoulders on the other, and she herself, half losing her balance would probably have followed in their wake but for the intervention of a schoolboy who had also arrived by the train. He rushed forward and caught her just in the nick of time. So helplessly did she alight, nevertheless, that, ere she had the least chance of recovering herself, she swayed into his arms, and the blush, as the boy clutched her wrist and shoulder in his anxiety to save her from a fall, was mutual. Yet she thanked him prettily, and he raised his cap.

"'Pon my word, Mary," said her brother, clearing at a bound the distance betwixt the floor of the compartment and the level of the platform with all his impedimenta, "you're a pretty lively party to bring away from home, tumbling into the arms of the first boy you meet—and in your own uncle's constituency, too."

Mary gave him a look of infinite scorn.

"The boy, whoever he was," she retorted, with a dignity which served to cover a trace of vexation, "was much more attentive to me than my own brother, who might easily have gathered up his golf sticks after he had helped his sister out of the train."

"Easy on, sis! If I'd offered, you'd have said you didn't need your brother's help to get out of a train—you always do."

"Getting out of a train and climbing down a precipice are two very different things. By the way," she added, easily forgetting her annoyance, "where did that swarm of boys come from? They all had the same badge on their caps, I noticed."

"Including your cavalier—yes. Oh, I suppose they are kids from the same grammar school," answered her brother with easy unconcern. "I guess you'll see a few of the tribe to-morrow night, when his excellency the Member for Blackham doles out the prizes. I shouldn't wonder if they present you with a bouquet, Mary. You can practise your bow this evening. I'll take on the *role* of the little kid in white, who comes tripping up the platform steps, tumbles over the mayor's and corporation's feet, and finally deposits herself and her bouquet in the lap of the fair recipient."

But Mary would not stay to listen to any more of his nonsense, and ran after her uncle.

The meeting in the large hall of the Mechanics' Institute was no less enthusiastic because it was non-political. Every student had his (or her) following of mother, father, sisters, cousins, and aunts, all eager to see their own particular *protege* (and prodigy) march up and receive a prize from the hands of "Our Member."

The platform was occupied by aldermen, councillors, cotton magnates, doctors, lawyers, and the professional fraternity generally, with their wives and daughters attired in the latest Blackham-Parisian modes. There was great clapping of hands when Sir James Standring appeared with the mayoress on his arm. He was followed by the mayor himself, leading in a beautiful girl in a daisy-trimmed hat, which, with the face under it, became at once the cynosure of every eye.

Presently, a tall, spare man of middle age, with kindly eye, and strong, prominent chin, stepped to the front of the platform.

"I did not come here to-night, Mr. Mayor," he said, "to make a speech, but I am glad, nevertheless, of this opportunity of saying that I am proud of the young men and maidens of this town. The dull, smoky, grimy towns that cluster round the metropolis of cotton are not attractive to the eye, and even strike the stranger as impossible places in which to live and be happy. There could be no greater mistake. There is a strenuousness, a determination to excel which make these towns a splendid school for the rearing of men and women. But there is also a friendliness and warmth of heart which is better still. And the energy and home-loving qualities of the parents are reproduced in their children, and to-night we have here boys and girls who already give promise of a successful and honorable manhood and womanhood. But while many have done well, one has done splendidly. I refer, as I suppose you will guess, to our young friend, John Denham. He will be the

recipient of a large number of prizes to-night, and he has a record behind him and, I pray God, a career before him, which is likely to be a credit to his dear parents, and to this town, and may yet make him an ornament of the land we all love."

In the midst of the applause the girl in the daisy hat, following the gratified gaze of the people who sat immediately in front of the platform, became suddenly and intensely interested. She had been only half listening to the remarks of the good clergyman, including his panegyric upon someone unknown, but just as he sat down her indifference vanished as if by magic. She became vividly aware of two people in the middle of the third row from the front, to whom the faces in the audience to right and left instinctively turned. Of these two one was a boy, who was hanging his head and blushing vividly; the other was a man of middle age, but with that prematurely old and wrinkled look which always tells of early hardships and privations. He did not hang his head—he rather lifted it; but there was a strained, tight look about his mouth, and a suspicious brightness in the grey eyes which told of suppressed emotion. He raised a furtive finger to his cheek even as Mary looked.

As the applause subsided the boy raised his head. There was no doubt about it now. He was the boy who had saved her from a fall at the railway station. His eyes met her fixed look, and again the blush was mutual. The girl threw up her chin and glanced hither and thither, for she had been caught in an inadvertent stare, and her pride asserted itself; but the boy dropped his eyes again in renewed confusion.

A surprise awaited the audience. Sir James made a happy little speech, and then announced that he relegated his duty as prize distributor to his niece. She did her part with all the self-possession, dignity, and girlish grace to which she had all her life been trained. By contrast, even the bonny girls of Blackham lacked her daintiness and grace, while the big, over-grown youths, who came forward, clad in their "Sunday best," looked awkward indeed, and painfully conscious of their feet.

As the secretary read out the name of John Denham, the eyes looked up from under the eaves of the daisy hat. They knew where to look for the boy who answered to that name. He rose from his father's side and came forward with a gravity and maturity of demeanour which sat a little oddly on a youth of sixteen. The secretary was still reading the list of subjects for which he had gained prizes when John arrived at the table, and a bright smile flitted across his face as Mary essayed to lift the pile of volumes which stood to his name. He stepped forward and helped her to present them to himself, and they both saw the humor of it, and smiled at each other over the top of the books which reached to the boy's chin.

"Thank you," she said, sweetly, and bowed to the boy like a queen. John Denham went back to his place with his heart thumping against his books, and thinking more of that little smile and bow than of all the prizes he had ever won, many though they had been.

II.

"John'll be home soon," said Mrs. Denham to the cat, purring comfortably on the rug in front of the highly-polished fire-range. Then she went to the window and drew aside the spotless curtains to get a clear view of the road.

"It looks like rain; it's proper April weather," Mrs. Denham said to the cat again, as she turned from the window. "I do hope John'll get in afore it starts."

Then she busied herself with preparations for tea, spreading a snow-white cloth on the round table and setting thereon brightly-flowered cups and shining jugs. When she had done all this and cut some tempting bread and butter, she stooped down with a certain eagerness, and, opening a tiny cupboard in the dresser and plunging her hand deep into it, she brought forth a jar of home-made preserves.

"John's that fond o' black currants," she said to the cat, which had aroused from its slumbers and was clawing the rug. She carefully filled a small glass dish from the stone jar and set it in the place of honor, in the centre of the table. "He deserves a bit of a treat, if ever a lad did," she murmured.

At that moment the rain which had been threatening came pattering against the windowpanes. It was the sort of shower which sends everybody scampering for shelter in the hope that it will prove as short as it is sharp, but which wets through in ten minutes if shelter is not to be had.

Mrs. Denham went again to the window and looked down the road.

"I hope he hasna' started fro' th' station," she muttered. Then she started violently, for there was a sound very like a pistol-shot at her very door.

"Bless me!" she said. "What's that?" And turning to look, she saw a girl standing beside her bicycle in the road, and a boy in the act of dismounting from his.

What the extraordinary sound was she did not know, but she did know that a boy and girl were rapidly getting wet through, and the mother's heart within her, which had just sent out a tender thought for John, had ample room for these also. Moreover, it was evident that there was something wrong, for they made no attempt to remount and ride on. Indeed, the boy, having propped his own against Mrs. Denham's fence, bent over the girl's machine.

"Summat's burst," said Mrs. Denham. "That 'ud be what th' noise was. Poor lambs, they mustn't stop out there. They'll be wet to th' skin i' no time."

She cast a hasty look round the room. She was aware that the two bicycle riders were not of her own class. Opening the front door, which led immediately into the room without the intervention of a passage, she called:

"Will yo' not come in a minnut out o' th' wet, my dears?"

The girl immediately stepped across the side path and stood at the gate. Her hair, which hung down her back in a brown mass, was already looking draggle-tailed, and the woollen tam-o'-shanter which surmounted it was glistening with rain-drops like a diamond bespangled crown.

"It's very kind of you to ask us," said the girl, "but we are so wet and—" She glanced over her shoulder towards the bicycles.

"You're welcome if yo' don't mind comin' in," said Mrs. Denham, stepping to the gate the better to urge her request. "Bring yo're bicycles in, too. You're welcome."

"You're getting wet yourself," said the girl, pushing open the gate and half-insisting upon Mrs. Denham returning to the shelter of the cottage. "Come in, and leave the bikes," she called to her companion. "It's raining harder than ever."

"Bring the bicycles, too," said Mrs. Denham, "and we'll give 'em a wipe down."

So the boy hoisted up the girl's machine to his shoulder and carried it indoors, and Mrs. Denham piloted him to the back kitchen, where he deposited it very gingerly on the whitestoned floor.

"Bring the other, sir," said Mrs. Denham, they returned to the front kitchen.

"No, thank you," said the boy, taking a look at it from the front door. "I'll leave it where it is against the fence. It's only an old crock, and a drop of rain won't hurt it. Do it good, perhaps—wash it."

This boy's easy manner pleased Mrs. Denham, and she gave him a motherly smile. She found herself wishing that her John could add to his manifold perfections this air of absolute self-possession.

Mrs. Denham closed the door, for the rain was coming in, and then invited her guests to the fire where the heat soon made them steam.

"I hope yo're not so far from home," she said, anxiously. "My lad John'll be in soon, and if you'll accept of a cup o' tea it'll help to keep the cold out. Why—here he is," she added the next minute. "He's borrowed an umbrella fro' somewhere or other, I see, so he'll ha' ta'en no harm."

In a moment the knob of the door creaked, there was a flap-flapping of an umbrella briskly opened and shut to rid it of its superfluous wetness, behind the slight wooden partition, and a vigorous application of boots to door-mat. Then, like an arrow from a bow—the umbrella held at arm's length—a youth bounded in a minimum of strides across the room and into the back kitchen. He could be heard disposing of the umbrella on the "slop stone," where it could drain without spoiling his mother's spotless "flags," and a moment later he reappeared, much less precipitately, and with his cap still on.

"Whose bicycle—?" he commenced, almost before he got a view of the hearth, but the question was answered ere it was asked. The two strangers had courteously risen from their seats in front of the fire, and were facing him as he entered. He instantly removed his cap and stood still in an attitude of intense surprise.

"This young lady and gentleman—" began his mother, but, seeing the brown-haired girl step forward with extended hand, she came to a full stop, evidently at a loss, for the signs of a previous acquaintance were plain enough.

"We've met your son twice before—at least, I have," said the girl, giving John a tiny white hand. "I—I think we're doomed to meet. We have to thank your mother for her hospitality."

John Denham was surprised, and showed it. It was one thing to act on the spur of the moment, as he had done at the railway station, or even to nerve himself for the ordeal of going up to a public platform to receive a prize from her hands, but to meet this girl and her brother on his own hearthstone was quite another. But the boy on the rug, with ready tact, came to the rescue.

He, too, stepped forward and shook hands.

"I've seen you before," he said, "though you may not remember me. I hope you didn't require a van to carry your prizes home the other night. I say, though, you had more all at once than ever I got all my life. How do you manage it?"

"I had the pleasure of presenting your son with such a splendid pile of books the other night," said Mary, smiling at Mrs. Denham.

"Ay, John told me all about it," said Mrs. Denham, already in pretty full possession of the facts. "He said you did it like a queen."

This was too much for John. His mother's enthusiasm had betrayed him. He blushed and turned away to hang up his cap behind the partition. Mary cast a whimsical glance after him and stooped down to stroke the cat.

"If you don't mind accepting a cup o' tea wi' John an' me," said Mrs. Denham, unconscious of her *faux pas*, "you are right welcome. It's rainin' just as dree as ever, so you cannot go out yet, an' I should be sorry for you to go without a cup o' tea."

The two visitors gladly complied, and John set four rush-seated chairs round the table, his mother meanwhile doubling the supply of crockery, and they all sat down.

"Say grace, John," said his mother quietly, and they all bowed their heads, while he said, in a clear, unembarrassed voice: "Be pleased, O Lord, to grant Thy blessing with this food, and make us thankful for all Thy mercies, through Jesus Christ our Lord."

It was quite a merry little tea-party. Mary was very vivacious, and her brother more than kept pace with her. John thought she looked prettier than ever now that she had removed her tam-o'-shanter. Her brown hair, though it did not run to curls, was naturally wavy. It hung unfettered down her back, but in some way which John could not comprehend she had gathered up a wisp from each side, and had made a little crown of it above her fair straight brow. He wanted to look at her much oftener than he dared, but her direct eyes met his so openly that he

found himself unable to stand her gaze more than a moment at a time.

She roundly declared, when Mrs. Denham apologized for the simple fare, that she had never had such a delightful cup of tea in her life before, that the bread and butter was perfection, and that she quite understood John's *penchant* for black-currant jam. In fact, she said more than once—to Mrs. Denham's great delight—that the best thing that had happened that day was the rain, which drove them to such hospitable shelter.

"Well, the rain's stopped now," said her brother, as a glint of sunshine came through the cottage window. "See, it's quite brightening up, and as we both have to walk home, we had better make a start."

"Got to walk home!" exclaimed Mrs. Denham.

"I've punctured my tyre," said Mary. "You know those iron things the people here wear on their shoes?"

"Clog-irons," said John.

"Well, there was one with a nail in it lying on the road. Of course I went over it, and pop went my tyre."

"Have you a repairing outfit with you?" asked John. "I wouldn't like you to walk so far."

"Yes," said Guy; "I believe I have an outfit in my bag, but I don't know how much good it is, for I'm no hand at a puncture myself, so it hasn't been much used."

But the next minute the three were in the little back kitchen, which was as scrupulously clean and tidy as the front place. The bicycle was turned upside down with its handle on the door mat, and John, with his coat off, was "fettling" the bicycle. He proved to be an expert. The outer case came off like magic when he put his long, supple fingers to it. Mary's brother pumped, while John passed the inner tube along his face to find where the puncture was.

"I've got it," he said, as he put his thumb on the spot. "We'll have it patched in no time."

All his embarrassment had fled. His cheeks were flushed, his eyes were bright. He was doing things now. The moment people began to lean on John Denham he felt his responsibility and rose to the occasion. His shyness fled. He became conscious of capacity, and at that moment inequalities vanished, and he felt himself another man's equal.

John Denham was master. Mary and her brother were his helpers.

III.

John Denham could never forget something which occurred one night long ago. He had sat late over his books by the kitchen fire, and, slipping off his boots, had crept upstairs quietly for fear of disturbing the parents who had retired early. But they were not asleep; they were talking in the darkness.

"I wur thinkin' if owt wur to happen to me," his father was saying, "it 'ud be hard on thee, lass, wi' John havin' nowt in his fingers."

"Isaac, lad," came the mother's voice out of the darkness, "dost think aar John would ha' been at top o' th' list if God hadna' put him theer?"

"I reckon not," said Isaac, humbly.

"Then dost think as I'm goin' to stand in his providential way, for fear o' things as may never happen? Nay, nay, lad. While thou has thy health and strength, Isaac, I'll lean on God and thee, and when thy strength fails, I'll lean on God alone. His strength never fails."

"Bless thee, lass," came Isaac's deep voice.

"Aar John's different fro' other lads," went on his mother. "He mun have his chance. He'll make good use on it, never fear."

"I dunnot fear for him or mysel', lass," said Isaac, with a suspicious hoarseness in his voice, "not for mysel', but for thee. It may be years afore he's earnin' owt. But I've a bit put by, an' it 'ud keep yo' goin' for a bit if owt wur to happen to me."

"Dunnot talk a-that-way," said his wife; "dunnot, lad. I cannot abide thinkin' of owt happenin' to thee. And nowt can happen to thee unless He wills it—an' what He wills is best—*best*, Isaac. Dost believe that, lad?"

"Ay, ay, thank God, I believe it."

And John Denham, spellbound on the topmost stair, caught his breath at that deep tone of conviction, and for the first time realizing that he was listening to a sacred conference between two wedded hearts, he stole with infinite care into his little bed-room, said his prayers, and slipped into bed.

But four and a half years had passed since then, and, next to that conversation overheard in the darkness, the most abiding impression left upon the sensitive film of John's memory was of a brown-haired girl, who had come like a being from another sphere, and had sat at the little shiny-topped table in the front kitchen two years ago. It appeared to him now like one of those dream episodes that seem so real while they last, and so impossible in the light of day. But he knew it had really happened and was no figment of his imagination, because she had sent him by post, a few days later, a little pocket edition of "In Memoriam," inscribed, "In memory of a lucky puncture, M.P."

He would carry it with him when he was making for his beloved hills, and would climb up to the moors—for the loveliest haunts of nature are, after all, within walking distance of forge and factory—and, lying face downward among the heather, he would read slowly, slowly, letting the lines sink into his being, until "Tennyson's enchanted reverie" held him in thrall.

There was one passage in the poem which always held a fascination for him. He would read again and again of the man "whose life in low estate began":—

"Who breaks his birth's invidious bar,
And grasps the skirts of happy chance,
And breasts the blows of circumstance,
And grapples with his evil star;

"Who makes by force his merit known
And lives to clutch the Golden Keys."

Yes, to clutch the "Golden Keys." What were they—the "Golden Keys?" Would he ever clutch them? But a moment later his eyebrows came down and his large, capable-looking mouth set firmly. His thoughts were far away in the valley beyond the little cottage.

It was on such a day that his motherwas standing at the little white curtained window with a wistful look in her eyes, and holding a sealed letter in her hand. It was addressed to "John Denham, Esq.," and it bore on its seal the monogram John wore on the front of his blue school-cap. She knew that the envelope contained John's fate, but she would not open it. It was addressed to John, and he alone should reveal its secret.

But John was oblivious of this. It was quite dark as he walked along the sloping road, near the top of which his home stood. He turned the handle of the door and stepped in without a thought that his parents were waiting for his coming with a strained anxiety which was almost pain. But he knew the moment he passed the little partition. They both leapt to their feet.

"It's come, John; it's come," cried his mother, and he saw that she trembled exceedingly.

"God keep us," she whispered as John tore open the letter. One glance was enough. John, too, was trembling now. He could not speak, and his mother feared the worst.

"What—what is it, John? Ne'er heed, lad, if it's bad news. Thou's done thy best," she cried, taking a step towards him. Isaac stood like a statue, but his lips quivered.

"I've got it!" gasped John, and the next minute his little mother, now a head shorter than her son, was in his arms and her grey head was against John's coat, and she was weeping—weeping the gladdest tears she had ever wept.

Isaac let the mother have her cry, but when she lifted her head and wiped the tears away with her white apron he said: "Let us have a word from the Old Book," and they sat round the hearth and Isaac read:

"Trust in the Lord with all thine heart, and lean not unto thine own understanding. In all thy ways acknowledge Him, and He shall direct thy path. Be not wise in thine own eyes; fear the Lord."

Then father and mother and son knelt down together in the little front kitchen, and the only sounds that broke the stillness were the heavy ticking of the clock, and the earnest voice of Isaac Denham, praying for his son.

"O Father in Heaven," he said, with that eloquence of speech which some men only attain in prayer, "Thou hast brought wondrous things to pass, and our hearts are thankful to-night. But we ask Thee to keep us humble in Thy sight. Help us to take as our pattern the meek and lowly Jesus, Who showed us that the way of the Cross is the way to the crown. We thank Thee for our joy. We commend to Thee our son. Let him never put success before duty, or fame before love. Teach him that failure may be the best success, and that he who loses his life for Thy sake shall gain it."

Thus did Isaac Denham pray. Then they arose, and John put his arm round his mother's neck and kissed her. His heart was too full for words.

. . . . . .

But ere John Denham could accept the Balliol Scholarship which he had won at the Grammar School, the shadow of death entered the house, and Isaac Denham "went home."

"John, my lad," said his mother on the night of the funeral, "John, I'm a burden to thee. Yo're made for great things, and I'm draggin' yo' back. God help me, I know it."

"Mother—mother!" cried John. "You've striven all your life for me. Cannot I strive for thee now?" He dropped into the dialect in his tenderness.

"Bless thee, lad. Thou looks like thy father now. But thou mun go to thy college, lad."

"Nay, nay, mother. What! Leave thee alone? I'd be nowt but a wastrel if I did. Good-night, mother. I'll never leave thee."

But when John got to his little room he flung himself on his knees beside his bed, and a great agony came over his spirit.

"Help me! Help me! Help me!" he breathed over and over again, and then, in the darkness, the words of a favorite hymn of his father's seemed to frame themselves as in a luminous disc:—

"Thy way, not mine, O Lord,
However dark it be;
Lead me by Thine own hand,
Choose out the path for me;

"Smooth let it be or rough,
It will be still the best;
Winding or straight, it leads
Right onward to Thy rest."

It was God's answer to his prayer, and with a strange peace in his heart he lay down and slept.

## IV.

It was the universal opinion in Blackham that there had never been a stronger candidate for the constituency than John Denham. The retiring member, Sir James Standring, had been in the town some weeks, speaking for him as if he had been fighting his own battle, and a strong friendship had sprung up between the two men, although thirty years divided them.

Guy was down, too, and did yeoman service, but the best helper of all—worth a thousand votes in her own person, John had told her, and in so saying had brought a vivid blush to her cheeks—was Mary herself. On the election day she drove with her father and John round the town, and her queenly beauty, her bright, sympathetic smile, and her absolute unconsciousness of self, won all hearts.

She had visited Mrs. Denham—who no longer lived in the cottage, but in a pretty villa on the out-

skirts of the town—many times during the past three weeks, and had heard from her own lips the story of John's great renunciation. As she listened the tears rushed to her sweet eyes, and she thought within herself, "This is a man indeed!"

And when the result of the poll was declared and John was triumphantly returned to Parliament, it was Mary who had the honor of congratulating him first, and she got even a louder cheer than John himself when she appeared on the balcony of the town hall, with her uncle and brother on the one side and the new Member on the other. How the people cheered and roared, and how glad she felt that the man who had given up his splendid prospects for the sake of his little grey mother had come to his own at last.

"Guy," she said the next day, when they were making preparations to depart for home, "Mr. Denham is looking pale and ill after this big fight. You—might—ask uncle to invite him down to Ravenscourt for a few days."

"Happy thought, sis!" said her brother, and he went straight away to act upon the suggestion.

And thus it came to pass that John Denham was received as an honored guest at Sir James Standring's beautiful country seat. He bore himself with simple dignity, for the old shyness had passed. He was now a man among men. He had faced great meetings and swayed them with his eloquence; he had been a leader and an organizer; he had written a notable book on "Some Problems of Sociology"; the daily papers had been full of his name and his doings, and he felt the God-given power within him. Yet with Mary he still was a little shy, and, strangely enough, the shyness was not all on his side.

But Guy was a faithful ally. He was a very far-seeing young man, and he had read Mary's secret some weeks ago. At first he rather wondered at her preference, but as he learned to know John better he ceased to wonder, and then greatly approved. So he would contrive to leave them alone in secluded places, for he concluded rightly that it was the only way to get things to happen, seeing that John Denham would hesitate, he knew, to "look so high." But nothing seemed to come of it, and he began to despair.

Yet it all happened without his interference, after all. One day Mary strolled to the rose arbor at the bottom of the garden, and there found, lying on the seat, a little well-worn copy of "In Memoriam." She picked it up with a curious flutter at her heart, for she knew before she turned to the flyleaf that it was the copy she had sent to John Denham years before. She turned the leaves over and read eagerly the passages he had marked. She read the lines about clutching "the golden keys," which were doubly scored, and her eyes took on a soft expression as she thought of all that John had relinquished, and of what he had accomplished in spite of all. Then she started at the sight of her own name, written in a somewhat boyish hand, very faintly, beside a stanza which was scored with three lines:—

"Oh, wast thou with me, dearest, then,
While I rose up against my doom,
And yearned to burst the folded gloom,
To bare the eternal Heavens again?"

She raised the page to her lips and pressed a kiss upon it. Then she gave an exclamation of dismay, for, looking up, she saw John himself standing there, his face glorified with the light of a great, wondering love.

"Mary, Mary," he said, "can it be? It seemed beyond all hope and possibility, but—"

Mary did not speak or move. She hung her head, and presently a tear dropped on the open page. Then John softly stepped behind her, and looked over her shoulder.

"Yes," he said, and his voice quivered with emotion, "you have been with me all the time—from that day to this. I've just loved you, and kept you in my heart."

Mary looked back at him with the love light shining through her tears. Then she turned the pages backward and laid her finger on another stanza, and John read:—

"Her faith is fixt and cannot move,
She darkly feels him great and wise,
She dwells on him with faithful eyes,
I cannot understand; I love!"

And he put his arms about her, and she let herself settle in them with her brown coiled hair against his shoulder.

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Toronto music lovers will be tendered a rich treat at the Conservatory of Music on December 9th, when Miss Hope Morgan, the distinguished soprano will present a most artistic and unique programme, consisting of songs by Bach, Mozart, Scanlatti, Schwam and other great masters. In a Prayer by Massanet this gifted artist will introduce her own pupils in chorus and will also give a scene from "Othello," in costume. Miss Heloise Keating, the well known harpist, will assist Miss Morgan in making the concert one of the leading attractions of the season.

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Miss Edith Worden, L.R.A.M., member of the Incorporated Society of Musicians, London, England, who accompanied her cousin, Mrs. Chas. Robertson, to Canada, has decided to remain in Toronto and follow her musical profession as a teacher of the pianoforte and harmony. Miss Worden is a teacher of the Tobias Matthay method, which has won fame in the old world, and for several years has devoted her time specially to the preparing of pupils for examinations, both in pianforte and harmony. She holds honor certificates in both of these subjects. Miss Worden has studied under some of the leading masters of the old world and comes highly recommended as a pianist and teacher. Her address will be 492 Euclid Avenue.

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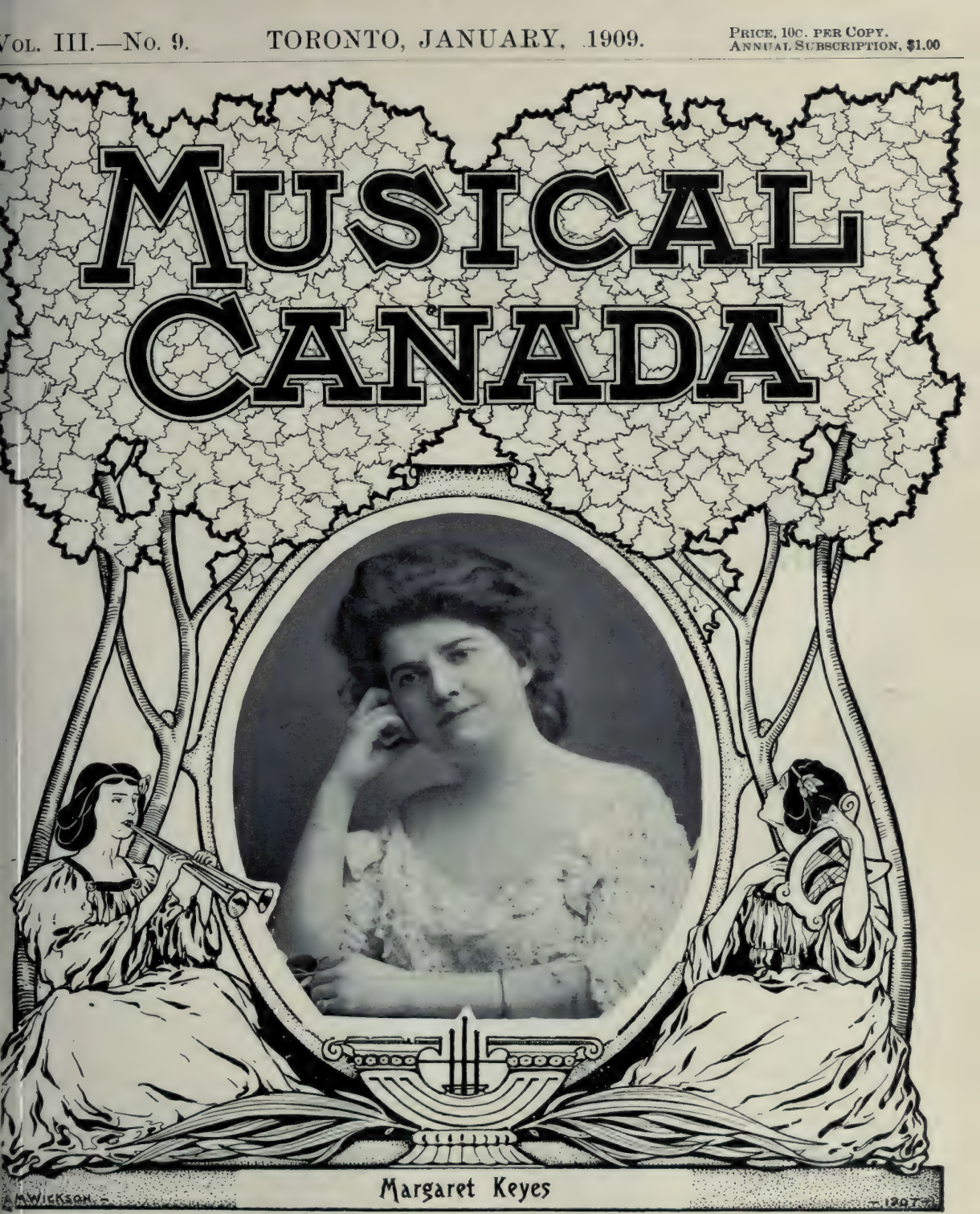
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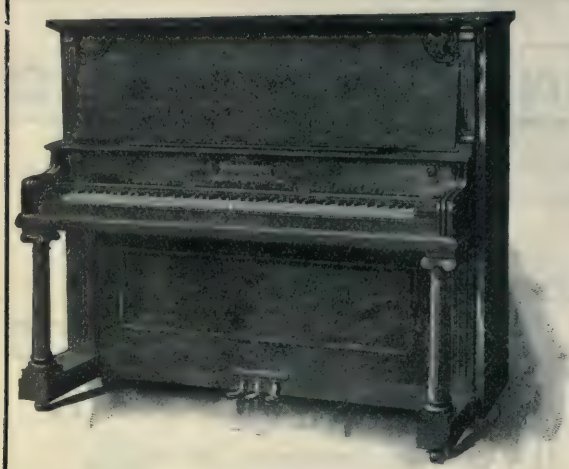

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## THE NATIONAL CHORUS.

A LARGE section of this issue is devoted to the National Chorus of Toronto. In view of the rapidly increasing importance of the work of the choir this number will be no doubt of special interest to our readers.

## MISS MARGARET KEYES.

OUR cover portrait is one of Miss Margaret Keyes, the young brilliant mezzo soprano, who will be the principal vocalist at the National Chorus concerts on the 18th and 19th inst.

Miss Keyes' record since the Caruso concerts at which she was one of the soloists, has been an uninterrupted series of pronounced triumphs.

## A MILLION READERS.

DR. HAM'S Marche Militaire, "Canada," is published in the form of a piano arrangement in the Christmas Globe. The edition of that paper was 75,000, and making the moderate estimate that each copy was seen by four people, we arrive at more than a quarter of a million readers. But as all the leading papers of the country had complimentary notices of the Christmas Globe and most of these had a critical reference to the March, Dr. Ham's composition has thus been brought before the attention of more than a million readers.

## DATES AHEAD.

Jan. 18, 19—National Chorus and New York Symphony Orchestra, combined concerts.
Jan. 22—Toronto String Quartette, Conservatory of Music.
Jan. 28—Toronto Oratorio Society concert, J. M. Sherlock, conductor, Massey Hall, Haydn's "Creation."
Jan. 29—Josef Lhevinne, the famous pianist, Massey Hall.
Feb. 8, 9, 10 and 13—Mendelssohn Choir and Thomas Orchestra concerts, Massey Hall.
Feb. 15—Savage Company in "The Merry Widow," Princess Theatre.
Feb. 15, 16, 17—"The Mikado," Massey Hall.
Feb. 22, 23—Schubert Choir and Pittsburg Orchestra concerts, Massey Hall.
March 2—Metropolitan Opera House Quartette, Signor Bancey, Marie Rappold, Josephine Jacobz and Signor Campanari, Massey Hall.
March 25—Toronto Symphony Orchestra and Mischa Elman, Massey Hall.
April 15—Dresden Philharmonic Orchestra, Massey Hall.

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# National Chorus Concerts

## PROGRAMMES.

MONDAY, JANUARY 18TH, 1909.

Coronation March.....Cowen
New York Symphony Orchestra.
Cantata—"He giveth His beloved sleep...Cowen
Miss Margaret Keyes and the National Chorus.
Part Songs (*a*)—"The Lullaby of Life".....
Henry Leslie.
(Unaccompanied) (*b*)—"The Song of the Peddler"
C. Lee Williams.
The National Chorus.
Symphony in A flat, Opus 55....Sir Edward Elgar.
The New York Symphony Orchestra.
Solo and Chorus—"Land of Hope and Glory" (Coronation Ode)..Sir Edward Elgar.
Miss Margaret Keyes and the National Chorus.
Cantata—"The Flag of England"..Sir Frederick Bridge.
Miss Helen Davies and the National Chorus.
Songs (*a*)—"Denny's Daughter"....Bruno Hulm.
(*b*)—"Since we parted" ..Frances Allitsen
(*c*)—"Darling of mine".....Albert Ham.
(*d*)—"A Birthday".....F. H. Cowen
Miss Margaret Keyes.
March—"Pomp and Circumstance"..Sir Edward Elgar.
The New York Symphony Orchestra.

TUESDAY, JANUARY 19TH, 1909.

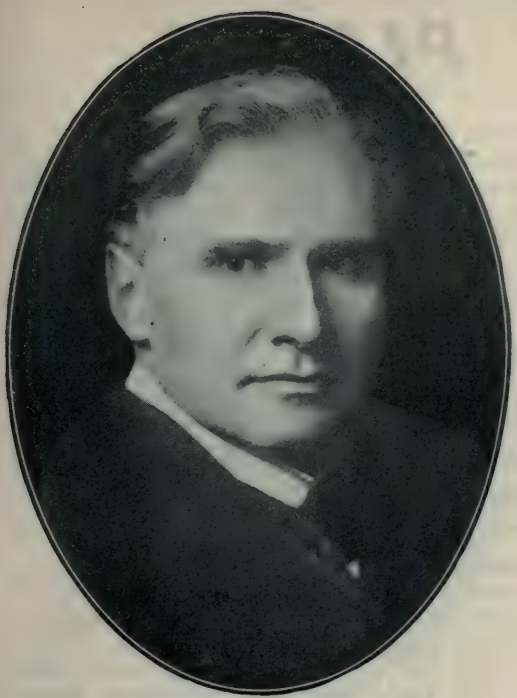
Chorus—"Thanks be to God".....Mendelssohn.
The National Chorus
The Scotch Symphony.....Mendelssohn.
The New York Symphony Orchestra.
Motett—"Come unto Him".....Gounod.
Chorus (Unaccompanied)—"Gloria in Excelsis..Bortvianski.
The National Chorus.
Aria—"O Don Fatale".....Verdi.
Miss Margaret Keyes with orchestral accompaniment
Cantata—"Lord Ullin's Daughter".....Hamish MacCunn.
The National Chorus and the New York Symphony Orchestra
The "Good Friday Spell" (Parsifal).....Wagner.
Mr. A. Saslavsky, solo violin, and the New York Symphony Orchestra.
Aria—"Penelope ein Geiwand Wirkend" (Odysseus) Max Bruch
Miss Margaret Keyes, with orchestral accompaniment.
Part Songs—"The Silent Tide..... Pinsuti.
"Who Shall win my lady fair!".... Pearsall.
The National Chorus.
Themes and Variations from Suite No. 3 Tschaikovski.
The New York Symphony Orchestra.
"Habanera" from "Carmen,"..... Bizet.
Miss Margaret Keyes and the National Chorus.

## THE CONDUCTOR OF THE NATIONAL CHORUS.

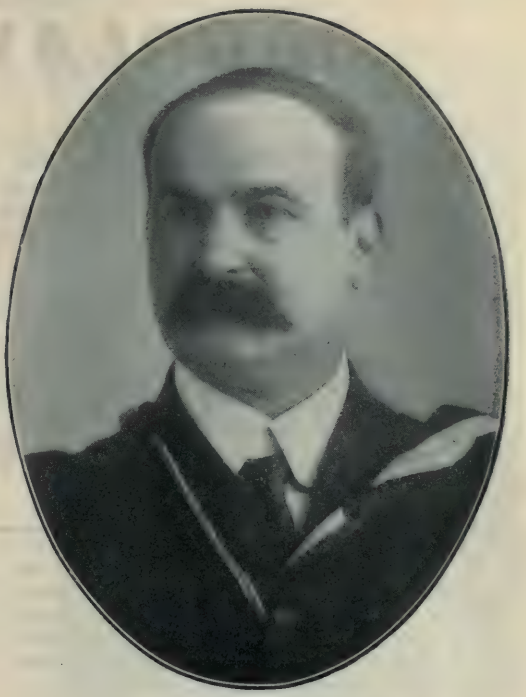
DR. HAM was appointed to the position of organist and choirmaster of St. James' Cathedral, Toronto, eleven years ago, entering upon his duties on November 15th, 1897. At that time the choir was what is called a mixed one, composed of men and women, but at the end of three years it was decided that better results could be obtained by introducing boy singers to take the soprano and alto parts, and the wisdom of this decision is fully demonstrated by the great proficiency to which the choir has now attained. Dr. Ham, as an instructor of boy singers, has a reputation more than local, and with a choir now numbering sixty-two voices is rendering the musical services at the Cathedral in a manner which proclaims that he has the *premiere* male choir in Canada. When Sir Frederick Bridge visited Toronto, the Cathedral was selected as the proper place for him to give his illustrated musical lectures, and he was so delighted with the assistance given him by the choir, that on his return to England he wrote Dr. Ham as follows:

"At the earliest possible moment I send you a few lines to express my deep sense of appreciation of the admirable help you gave me. . . It was a great satisfaction to me to give my address in the Cathedral and to have the anthems sung by the Cathedral choir. I was struck by the way in which the music was rendered, and delighted with the excellent singing. The boys are equal to the English Cathedral boys, and in fact better than many."

Praise from such an authority is praise indeed. There is no doubt that Dr. Ham's success with his pupils, his choir and the National Chorus, while primarily due of course to his thorough musicianship, owes something to his genial personality, and always courteous manner, and the present efficiency of his choir is due to the "esprit de corps" engendered by these methods. As a composer, Dr. Ham has, musically, a world wide reputation. His part songs and anthems are used wherever the language is spoken, and are highly esteemed by erudite musicians everywhere. Among his later more important works that have been produced here, may be mentioned his Coronation Anthem, which was sung by the Sheffield Choir on the occasion of their visit, and under the direction of the composer himself, created a most profound impression, and the March Militaire, "Canada," written especially for the Quebec Centenary, and played on that occasion before the magnificent gathering of Royalties and representatives from all over the world, since which time it has been adopted by all of the leading bands, as a concert number, both in Great Britain and Canada, from the Coldstream Guards down. In the many various compositions, which



MR. WALTER DAMROSCH
Conductor, New York Symphony Orchestra



DR. ALBERT HAM
Conductor, National Chorus

MISS M. MORLEY
Accompanist

MISS HELEN DAVIES
Solo Soprano

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so far have been allowed a public performance, Dr. Ham has showed a versatility of style and a thoroughness of methods of expressing his musical ideas, that bear the marks of genius and originality, and his *magnum opus* is looked forward to with pleasurable anticipation. As a vocal instructor, he has been favored above the average teacher in being able to send out as soloists a very large number of his pupi s to almost every important point in the Dominion, clearly proving that the systems he has adopted and formulated are undoubtedly perfect and correct. Owing to the increased demands upon his time as a vocal instructor, he has been obliged to sacrifice all the other branches of teaching such as organ, piano, etc., and devote his whole attention to this section of the art. At the Cathedral, Dr. Ham usually gives an annual special musical service in the form of a choral festival or a special Lenten service, and on these occasions has produced a number of cantatas in exceptionally good style, the work chosen last year being Stainer's "Crucifixion," the rendering of which won unanimous praise from the musical writers of the city press.

The National Chorus was organized in 1903, for the purpose of taking part in the series of concerts given as the Mackenzie Festival, and under the direction of Dr Ham, on that occasion gave successful performances of Elgar's "Banner of St. George" and Mackenzie's "Cotter's Saturday Night." The approbation with which the organization was received was so pronounced, that it was determined to carry it on as a permanent society; and from that time on it has given each season a number of artistic concerts in so satisfactory a manner, each year showing an improvement on the previous one, that the wisdom of the decision has been fully proved. As an English musician, Dr. Ham has naturally a preference for the works of British composers, as will be seen by the following list of a few of the more important works which have been (and are to be) produced by the National Chorus, nearly all for the first time in Canada, in addition to those mentioned above.

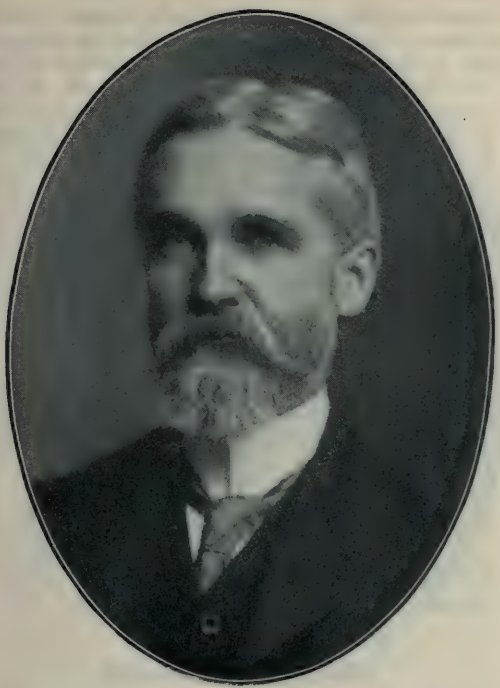
"Death of Minnehaha," Coleridge Taylor.
"Ode to the North East Wind," Cliffe.
"The Pied Piper of Hamelin," Sir Hubert Parry.
"The Flag of England," Sir Frederick Bridge.
"John Gilpin," Cowen.
"Lord Ullin's Daughter," Hamish MacCunn.
"He giveth His Beloved sleep," Cowen.

But while leaning to the writings of British subjects, Dr. Ham by no means neglects the works of other great composers and on his programmes will be found the names of Beethoven, Brahms, Mendelssohn, Berlioz, Max Bruch, Tschaikovski, in fact almost every well known composer of note.

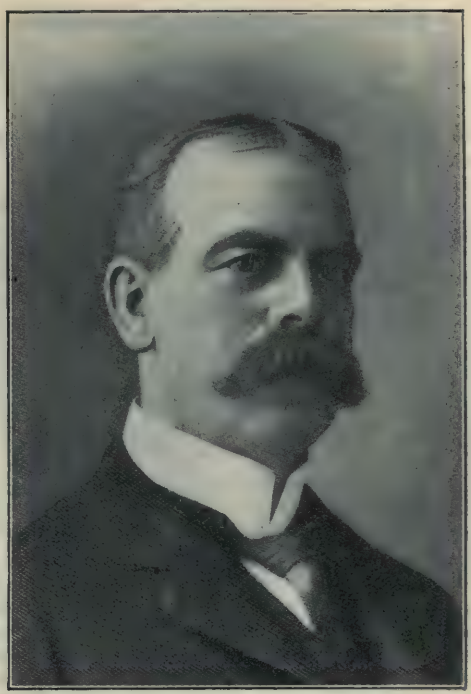
As a conductor, Dr. Ham is at rehearsals most careful, patient and painstaking, suffering no legitimate detail to go by default, and at the public presentations, judicious, watchful and commanding. While not in any sense of the word a martinet, he is most insistent that his readings of the works being studied, shall be followed to the fullest extent to the extremest letter of his requirements. He has great ideals, and these backed up by his thorough musicianship and knowledge of the art; make his demands upon his singers and players not only possible, but reasonable and gracious; and he thus secures artistic performances which give pleasure to both chorus and orchestra, and also to his audiences.

To Dr. Ham and the committee of management of the National Chorus, Toronto is indebted for the yearly opportunity of hearing one of the greatest (if not the greatest) orchestras in America, the New York Symphony Orchestra under Mr. Walter Damrosch. There is also due them unstinted praise for their habit of sparing no expense in bringing on solo artists of the highest standard, in order to make the "National" concerts "THE" artistic musical events of the season.

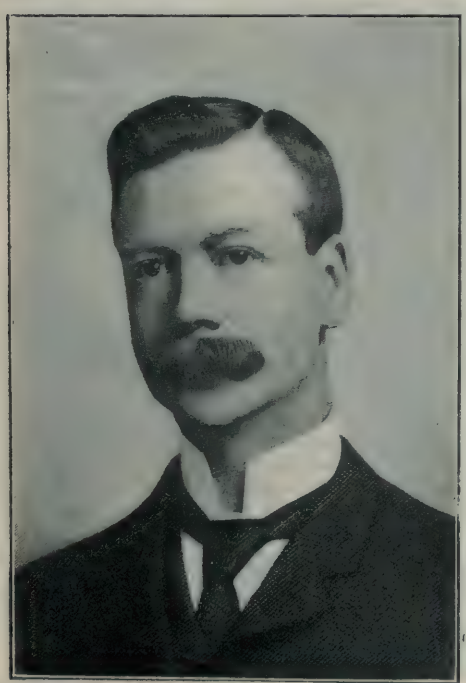
F. W.



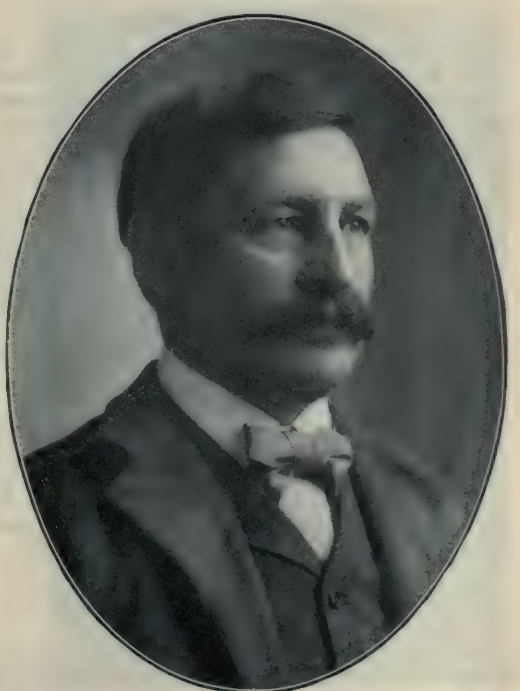
MR. W. D. MATTHEWS
President National Chorus



MR. NOEL MARSHALL
Vice-President



MR. H. H. WILLIAMS
Vice-President



MR. J. W. WOODS
Vice-President

### PRESIDENT AND VICE-PRESIDENTS.

THE conductor and members of the National Chorus are indeed fortunate in having as their President, Mr. W. D. Matthews, and Mr. J. W. Woods, Mr. Noel Marshall and Mr. H. H. Williams, as vice-presidents.

The names of these gentlemen, who are all well known and highly respected citizens of Toronto, have long been identified with the encouragement of music, as well as with the many philanthropic undertakings connected more or less with this city. The loyal, ungrudging support which they have consistently given, and their influence generally, have been important factors in the upbuilding of this young and vigorous organization.

### MR. N. G. GZOWSKI.

N. G. GZOWSKI, Honorary Secretary of the Chorus, graduated from the Toronto University in 1903 and acted as manager of Yonge and Queen Street branch of the Bank of Commerce for five years. He is now a partner in the firm of Warren & Gzowski, members of the Toronto Stock Exchange, controlling the Otisse Mining Company. Mr. Gzowski is an active member of the Chorus, and one of the strongholds of the organization. In society Mr. Gzowski is well known, and is a member of the Toronto Club, The Toronto Golf Club and the Lambton Golf Club.

### MR. F. J. COOMBS.

MR. COOMBS as Secretary of the firm of A. E. Ames & Company, members of the Toronto Stock Exchange, has charge of the Bond Department, and carries power of attorney for the Company. He has been an active member of the "National" in the first bass section since its inception and at the same time has worked on the Committee and for the past two years taken care of the finances. Mr. Coombs is a faithful member of St. James' Choir, and for recreation is known as an enthusiastic yachtsman, R.C.Y.C. He holds the important position of treasurer of the National Chorus.

### MR. KENNETH L. CAMERON.

MR. KENNETH L. CAMERON is assistant treasurer of the National Chorus in the work of which he has shown great interest since its inception. He has been, and is now, an active laborer in its cause. He has been connected with St. James' Cathedral choir for some years. By profession he is an architect.

### MR, ERIC N. ARMOUR.

MR. ERIC N. ARMOUR, Chairman of the National Chorus General Committee, is of the firm of Bristol & Armour, the well known commercial and corporation solicitors. Mr. Armour graduated at the Toronto University with honors in 1899. He was a member of St. James Choir for a number of years in which Cathedral he is now acting as sideman. Mr. Armour is well known as a member of the local Conservative organization; member of the Senate of the University of Toronto; a member of the Hunt Club and the Argonaut Rowing Club. As a Mason his name is found on the register of "Ionic." Mr. Armour is the son of the late Chief Justice Armour, and acted as Crown Attorney in 1908. As the Conservative candidate for the House of Commons in West Northumberland he was defeated in 1904.

### MR. A. D. ARMOUR.

MR. A. D. ARMOUR is the junior partner in the firm of Angus MacMurchy & Company, Solicitors for the Canadian Pacific Railway. Mr. Armour is a chorister at St. James and a member of the first bass section of the "National." He is a graduate of Trinity College and was called to the Bar in 1903. He is an enthusiastic musician and an expert golfer being a member of the Toronto Golf Club. As a breeder and importer of Irish terriers he is considered an authority.

### MR. A. R. BLACKBURN.

IN business Mr. A. R. Blackburn is generally known as a member of the Nordheimer Piano and Music Company. In the musical world his name is familiar as organist and choirmaster at Holy Trinity Church, a position that he has filled for more than twenty-five years. He gives occasionally elaborate musical programmes, which have made the praise services of the church the subject of high praise. His Anglican male choir is considered one of the best in Canada. He is a prominent and valued member of the executive committee of the National Chorus, in the welfare and development of which he has taken an active interest.

### MR. H. S. DAVIS.

MR. H. S. DAVIS is one of the prominent and valued members of the National Chorus and possesses a baritone voice of good quality and power. Mr. Davis has been engaged in church, solo, and chorus singing for several years and is musically known in various towns and cities of the Province, and has studied under such eminent teachers as Samuel Slade, of Detroit, Frederick Hicks, of New York, and with the widely known Toronto teacher, Mr. David Ross. Mr. Davis' varied experience as a student and singer has developed his voice and art to a point of splendid accomplishment and finish, and he gives promise of greater things. He is an active and enthusiastic member of the Committee, and the chorus may be congratulated on such a member.

THE third of our stories illustrating popular hymns will appear in the February number.

MR. N. G. GZOWSKI
Hon. Secretary

MR. F. J. COOMBS
Treasurer

MR. KENNETH L. CAMERON
Assistant Treasurer

MR. ERIC ARMOUR
Treasurer General Committee

### MR. F. G. KILLMASTER.

Mr. F. G. Killmaster has been organist of the National Chorus for the past four seasons. He is also a member of the general committee where his wide musical experience is of great service. He was assistant organist of St. James' Cathedral in 1904-5, musical director of Upper Canada College

MR. F. G. KILLMASTER

during the academic years 1905-6; and was appointed organist and choirmaster of the Church of the Redeemer in the autumn of 1907. The choir of the Church of the Redeemer is now recognized to be one of the first, if not the first, mixed Anglican choir in the city. Mr. Killmaster is an Arts graduate of the University of Toronto, 1903, first-class honor scholarship man in the department of Philosophy, a member of the editorial staff of the MacLean Publishing Company, and was for a time editor of the *Busyman's Magazine.*

### MR. G. F. McFARLAND.

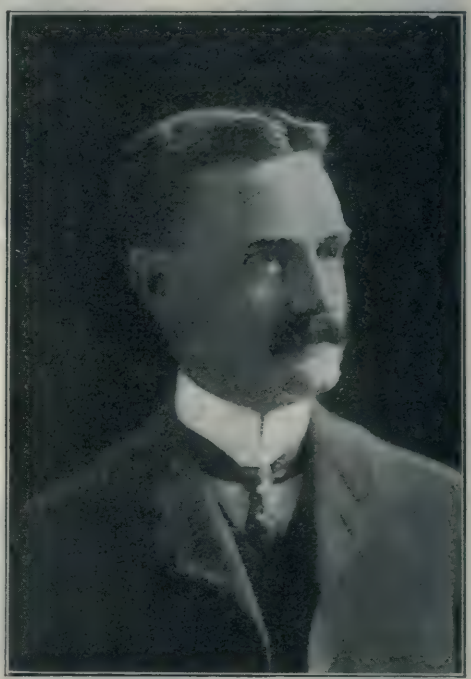
G. F. McFarland has been a member of the first-bass section of the Chorus for four years, during three of which he has been an active member of the Executive Committee. He is one of the younger generation of Toronto barristers, having been called to the bar in 1905, after an education carried on successfully at Upper Canada College, the University of Toronto, and Osgoode Hall, and is now junior partner in the firm of Kerr, Davidson, Paterson and McFarland. He forms one of the "Young Guard" who supply the energy and enthusiasm necessary to ensure the success of any organization such as the National Chorus.

### MISS MORLEY.

Miss Morley, the piano accompanist of the Chorus, is the daughter of the secretary of the Board of Trade. Miss Morley is one of the most accomplished pupils of Dr. Fisher, and on her appearance in recital she won high honours for her brilliant and musicianly playing.

### FRANK G. MORLEY.

Mr. Frank G. Morley, member of the general committee, is the popular secretary of the Board of Trade. He is a warm supporter of the choir and was in fact their honorary secretary for two



MR. FRANK G. MORLEY

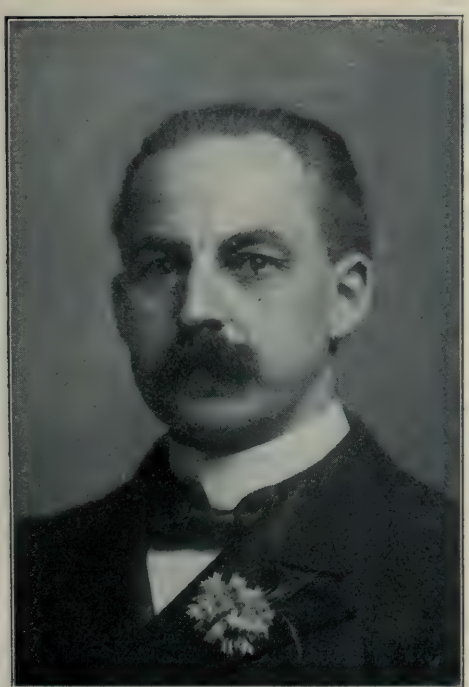
seasons. Mr. Morley is an enthusiastic amateur of music, and is one of the best violin players in the city. He is a great lover of chamber and orchestral music.

### MR. BERNARD RYAN.

Bernard Ryan, member of the "National committee, is senior partner of the firm of B. Ryan & Company, Investment and Mining Brokers, members of the Standard Stock Exchange. As a musician he is known as an expert amateur violinist. Mr. Ryan is the patron of every artistic musical performance and a great lover of all that is good in the art. Although acting for the first year on the managing committee of the "National," his business acumen and energy have shown the wisdom of his selection to the position.

MR. BERNARD RYAN

MR. A. C. SNIVELEY



MR. H. SYMONDS, K.C.

MR. W. WEDD, JR.

MEMBERS OF THE GENERAL COMMITTEE

### MR. ALEXANDER C. SNIVELEY.

Mr. Sniveley has been an enthusiastic member of the National Chorus since 1902, the second year of its career. This year he joined the executive committee to whom his advice and business ability have been of great service.

### MR. W. WEDD, JR.

Mr. W. Wedd, Jr., who is Secretary of the London and Canadian Loan and Agency Company, has been closely identified with musical matters in Toronto for many years past; and has been warmly interested in Dr. Ham's splendid work at St. James Cathedral, his sons having all passed through the Cathedral Choir during the present regime. He has been with the National Chorus from the beginning, and for five years past has been chairman of the Committee on Subscription Lists and one of the most active members of the General Executive.

### MR. ALEXANDER SASLAVSKY.

Mr. Alexander Saslavsky is one of Mr. Damrosch's two concertmeisters and first solo violinists. He alternates with Mr. David Mannes in those capacities. Mr. Saslavsky is a Russian by birth, and obtained his musical education at the Imperial Conservatory, Vienna, under the famous teacher, Gruen. He came to this country about ten years ago, a very young man, and was accepted by Mr. Damrosch for his orchestra as one of the first violins. He took his seat at the last stand and has since then worked his way to the first stand, like his colleague, Mr. Mannes, by sheer merit. His solo playing is characterized by great fire and dash, and with all the Slav's innate sense of expression.

### MISS HELEN DAVIES.

Miss He'en Davies of Peterborough who will be the solo soprano at the concerts of the National Chorus is one of the most accomplished pupils of Dr. Ham. She has a bright, brilliant voice and sings with great musical taste and judgment.

### ELGAR'S NEW SYMPHONY.

Of Sir Edward Elgar's new Symphony, which will be played for the first time in Canada by the New York Symphony Orchestra at the concerts of the National Chorus this month the musical critic of the *London Daily Mail* in his report from Manchester, says:

"Dr. Hans Richter has had no finer tribute to his efforts on behalf of British music than the dedication of Sir Edward Elgar's symphony, played for the first time to-night at the Free Trade Hall.

"To say that it is a work of great merit would be understating the truth, for even after a first performance, with no little attendant roughness, it is quite plain that here we have perhaps the finest masterpiece of its type that ever came from the pen of an English composer.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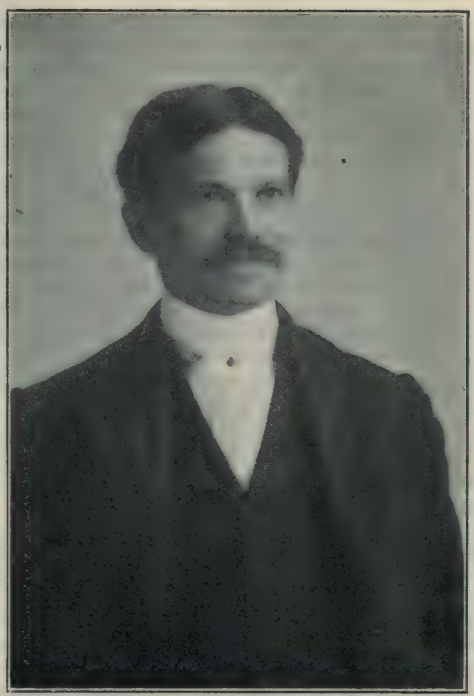

MR. A. R. BLACKBURN

MR. H. S. DAVIS

MR. G. F. MacFARLAND

MEMBERS OF THE GENERAL COMMITTEE

"I have always upheld the opinion that Elgar's truest medium of musical expression lay in the orchestra alone; and this, his latest work, goes far to confirm it. In it the composer advances further along the pathway he carved out for himself with the wonderful 'Enigma' variations, and I, for one, cannot but feel that this is the truest way for his natural and individual progress towards all that is highest and most beautiful in music.

"The four movements of the work are mapped out on familiar classical lines, but there is scarcely a bar in the whole score upon which one can place one's finger and say: 'This is not Elgar.' There are many who will probably exert their imaginations to find a concrete meaning to it all, showing how this passage or that is intended to represent material or ideal phases of existence, but Elgar himself has given no indication of a 'programme,' and I, for my part, prefer to drink in the beauties of the music without troubling about a problematical explanation.

"The exquisite adagio, for instance (surely the most lovely movement Sir Edward has ever penned), would lose much if yoked to any sort of 'story.' It is a woven texture of splendid sound across the warp and woof of which are shot magical gleams of tone-color, worked, some imagined by a master mind. Such a work is not to be coldly analysed and criticized after a first hearing. Its whole trend is so modern, and its construction so immensely complex, that cursorily to find fault so soon would do neither the critic nor the composer justice."

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### ORIGIN OF THE SYMPHONY SOCIETY OF NEW YORK.

Conductors come and conductors go and orchestras remain, at least some do. There are, however, two names which for over a third of a century have been steadily associated and which the public would not willingly disassociate—the New York Symphony and Damrosch. When Dr. Leopold Damrosch, Walter Damrosch's father, came to the United States about forty years ago, he keenly realized the narrow opportunities America offered to the musically inclined. Following the advice of his intimate friend, Anton Rubinstein, he founded the now famous Oratorio Society and the Symphony Society. The first musical festival given under his direction at the Seventh Regiment's armory constitutes one of the most interesting chapters in the history of music in America. When he died, his son Walter, a youth of twenty-two, had so completely won the confidence of the musical world that he was elected his successor, not only as conductor of the New York Symphony and Oratorio Society, but also as conductor of the Metropolitan Opera House. With "young Damrosch," as the critics at first disparagingly designated him, the orchestra grew. In 1890 after Walter Damrosch had prevailed upon Andrew Carnegie to build in New York a temple of musical art worthy of the metropolis, the inaugural festival in Carnegie Hall at which Tschaikovski, invited by Walter Damrosch, directed several of his compositions, revealed what a force the New York Symphony and its conductor had become in the musical life of America. For twenty-four years Damrosch had been guiding the destinies of the New York Symphony over all obstacles to undisputed pre-eminence. Conductors come and conductors go, but happen what may, the public will always allude to the New York Symphony as "Damrosch's Orchestra."

This orchestra, which is to appear in a few weeks in our city, is becoming more and more every season the National American Orchestra. No other orchestra in America or anywhere else in the world ever achieved the feat of giving 300 concerts in one season. That splendid organization, which has been for four years on a permanent basis, with its musicians drawing a regular weekly salary, is the crowning of Mr. Damrosch's twenty-five years of activity in the interest of orchestral music. The New York Symphony is the only orchestra in New York which can afford to meet daily under its regular leader for the study of symphonic works.

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## JANUARY, 1909.

### HERE AND THERE.

By Fidelio.

Mr. Stuart Baker has been appointed bass soloist at the Metropolitan Church while Mr. Bruce Bradley, tenor, whose fine voice is much admired, has joined the ranks of Trinity Methodist Choir where I hear Mr. A. L. E. Davies is doing splendid work as choirmaster.

---

Mr. Wheeldon's weekly organ Recitals in the Metropolitan Church are proving quite popular and it is gratifying to note the growing attendance each week. Organ students ought to make profitable use of their time as the recitals are of educational value.

---

One of the most successful local musical events so far this season was the joint recital at the Conservatory of Music on December 12th, last, given by Miss Mary L. Caldwell, pianist, and Miss Madeline Carter, soprano. Both the young ladies scored artistic successes. Miss Caldwell's technical gifts stood a successful test in a somewhat exacting programme, embracing *inter alia* Schumann's "Kreislerianna No. 2," "Prelude, op 28, No. 21," Chopin; "Etude de Concert, op 36," MacDowell, and the famous and trying "Rhapsodie Hongroise, No. 2," Liszt, in which her facile fingering, delicacy of touch conjoined with interpretive insight were conspicuous. Miss Carter's voice, a soprano with a mezzo suggestiveness, is even in its entire compass and possesses tone qualities of distinction while her enunciation was remarkably transparent. The young lady knows what expression and interpretation mean; her groups of French and English songs winning favor with the audience. It was a delight to hear Mrs. Gerard Barton's sympathetic accompaniments not forgetting Mr. Wheeldon at the organ.

---

I had the pleasure of attending a recent Rehearsal of the National Chorus under Dr. Ham its able chorus master and was delighted at the nature of their work. The Choir is well balanced and produces a glorious body of tone in forte and pianissimo passages. The programme to be sung at the concerts in Massey Hall on 18th and 19th of this month are most attractive and with the able cooperation of the New York Symphony Orchestra one may expect a triumph for Dr. Ham and his choir.

---

Dr. Broome is doing splendid work with his choir at Jarvis Street Baptist Church. They gave a superior programme of Elgar's Short Oratario "The Light of Life" at Guelph on December 17th last for which they were highly praised.

---

Dr. Vogt and his famous Mendelssohn Choir are hard at work rehearsing for their concerts next month when it is expected the choir will win further honors.

---

"The Gounod Oratorio Society," a new choral organization, gave a most impressive rendering of Gaul's "Holy City" on December 14th last in Bond Street Congregational Church before a large and delighted audience who were enthusiastic over the new choir's singing. The conductor, Dr. W. H. Gutzeit, an organist and choral director of unusual ability, is attracting attention at present for his work as a vocal teacher. Miss Maud Bigwood, a young soprano and pupil of Dr. Gutzeit, distinguished herself in solo work revealing a voice of much sweetness and glossy texture.

---

Miss Alys Bateman, English soprano, who a few seasons ago made a tour of Canada, has been much in request of late in the old country. She has had numerous engagements at the important concerts both in London and the provinces. Miss Bateman is thinking of making a second tour of Canada.

---

Mr. Donald C. McGregor has been appointed choirmaster of Victoria Presbyterian Church.

---

Mr. Wheeldon, the clever organist of the Metropolitan, Church is to be congratulated for the successful Sacred Concert given by his Choir in the Church on Saturday, December 19th last. The choir numbering fifty voices gave an impressive rendering of Horatio Parker's cantata "The Holy Child," and revealed the results of Mr. Wheeldon's careful and efficient training. The respective

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sections of the choir are well balanced while the tone is remarkably pure and full although there seemed to be an apparent harshness in the sopranos who had difficulty in maintaining the pitch. However, this is a mere humble opinion—not a constructive criticism or even unmeaning praise. I must commend Miss Eva Mylott for her broad and dignified singing which was most artistic. This lady is gifted with a pure contralto voice of mellifluous tone quality and remarkable power which she uses with skill.

---

Those who heard the famous Scotch comedian, Harry Lauder, must have been delighted with the little chap's work. Lauder is

"As modest as ony
And blithe as he's bonnie"

and the moment he stepped upon the platform on his appearance here on December 21st, last, in Massey Hall his success was assured. It is quite true Lauder does one or two things somewhat incongruous but on the whole he is a great comedian. His songs were all roundly encored and his success is well deserved.

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Mr. T. J. Palmer, organist and choirmaster of St. Paul's Anglican Church, is at present acting as music critic for the *Star* writing under the *nom de plume* of "Cantilena," while Mr. R. S. Pigott, singing master, occupies a similar post with *Toronto Saturday Night* and signs himself "Melos."

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Mrs. Macdonald Fahey, a young vocalist from the West, sang at a concert at the Conservatory, on December 17th, in aid of the Victoria Street Creche. Mrs. Fahey proved an agreeable surprise to her hearers. She has an excellent soprano, brilliant and dramatic, and having great beauty of tone. The other artists were Herr Ondricek, violin; Herr Mingies, 'cello; Miss MacBrien, pianist; Mr. Carl Hunter, tenor; and Miss Falconbridge, accompanist, who contributed to an admirable programme.

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The historic surplus from the Toronto Music Festival of 1886, which with the accretions of interest, amounted to $1,206, has at last been distributed. At a meeting last month of the trustees, Dr. Torrington, to whom the credit and success of the Festival were largely due, was awarded $603. The remainder was voted to Mr. John Earls, who lost a goodly sum of money when president of the Philharmonic Society, owing to the financial failure of the concerts of those days.

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Miss Hope Morgan gave a most interesting and enjoyable recital on December 9th in the Conservatory of Music Hall, to a thoroughly representative audience. In a number of short pieces by Mozart, Veracini, Bischoff, Horatio Parker, Miss Morgan revealed all those graces of style, finish of phrasing, and soft modulations of tone for which she is noted. A pleasing effect was made by Massenet's "Prayer of St. Bernard," in which Miss Morgan was accompanied by a chorus of twelve of her pupils. The assisting artists were Mr. Wheeldon at the organ, Miss Heloise Keating, solo harp; Eloise Keefer, vocalist, and Mrs. Blight, accompanist, all of whom contributed largely to the success of the entertainment.

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Thanks once more to the enterprise of the Women's Musical Club, the Kneisel String Quartette were heard in a recital at the Conservatory on November 27th, by a large audience. The works offered were Haydn's quartette, Op. 32, No. 2; Beethoven's quartette, Op. 59, No. 3, two movements from Debussy's quartette in G minor, and Grieg's unfinished quartette in F major. These numbers were all rendered with the utmost refinement and polish. A new member of the party

Willen Willeke, violoncellist. One misses in him the breadth of tone and the virile style of Herr Schroeder, but Herr Willeke, perhaps aids in maintaining the general delicacy of the ensemble.

## CANADIAN MUSICAL IMPRESSIONS.

BY W. H. BREARE.

*(Author of "Vocalism," "Vocal Faults and Their Remedies," etc.) Specially written for* MUSICAL CANADA.

ONE of the most interesting incidents of my journey in Canada, with the Sheffield Musical Union, was that which enabled me to meet the members of the Toronto Clef Club at a dinner which they were kind enough to give to Dr. Coward, and a few other favored guests. Here I found many fine specimens of intellectual manhood. Such a gathering from any one town could not be surpassed in the old country. Indeed, here were men of Napoleonic heads and attractive, intelligent countenances, glowing with the keen sensibilities of high purpose. As keen in witticism as in the profound outlook upon substantial things, they impressed me much with their whole-heartedness. Here was an example of attainments in one branch of art alone. I could not help but think that if the other walks of Canadian life were governed by men of equal calibre, which I believe to be the case, Canada, artistically and commercially, has a great future, for it has already achieved extraordinary development. In a musical sense Toronto is well to the front. Vocalism, a branch of art in which I am actively interested, is evidently thriving. The town is favoured with many teachers more capable, I think, than the populace can be quite aware of, for I believe that amongst many there is a yearning for study in England, France, Germany, and Italy. To those who are not quite aware of the advantages which lie at their own doors I would say—Make the most use of your own home opportunities, which are considerable. Studying abroad has one important advantage, and that is, it takes one away from what I may call the provincialisms of speech and corrects those tone peculiarities which are fatal to high artistic attainments. These conditions, however, can be removed by Canadian teachers if they will but devote a little closer attention to the subject. We in England have the same difficulties to contend with that Canadian singers have. In our various shires the manner of speech differs. We have our provincialisms in every county in England. The Canadian trouble is similar to that of the southern counties of England, particularly the metropolis of London. Here the vowel pronunciation is thinner—like that of Canada. The Canadian difficulty, I have observed is a certain crampness in open vowels that arises from too-forward production, which brings into play undesirable teeth and nasal influences—for it must be remembered that extreme nasal elements arise mainly from the teeth and lips. I noticed that the singers whom I heard in Canada did not sufficiently open their mouths to produce those round, full, mellow tones, which fill the mouth with globules of pure sound. Whilst Yorkshire production is sometimes too far back in the mouth, often in the throat, the tone of the Canadian singers is inclined to appear too far forward, viz., on the teeth. There is too much striving nowadays in the old country for nasal attributes, but the mistake is made of achieving these not by natural reflection in the cavity behind the nose and in the head, but by absolutely blocking the nasal cavity—(the case is much the same in Canada—in other words by focussing the tone there instead of lightly reflecting it until it becomes merely a proportionate element of the combined qualities. If I may be permitted to suggest so much to Canadian teachers I would advise them first to insist upon their pupils opening their mouths to the fullest on the broad vowels; next produce just so much nasal characteristic, as is required, in the first instance, by a humming reflection. Through this latter means one obtains the right proportion and blend of those various influences which combine in producing the best balanced tone. They would do well to rely upon the purest pronunciation of English. To arrive at this they should be able to detect the undesirable elements which come into the Canadian speech and militate against suave, mellow, but silver-tipped tone. One or two critics in Canada have ventured to draw comparisons between the singing of the Mendelssohn Choir and the Sheffield Musical Union without sufficiently analysing the difference between the tone qualities. They are hardly in a position to venture upon a comparison of tonal peculiarities for the reason that having been brought up, or lived so long in Canada their faculties are not quick to note the difference in the diction of the two choirs. They have become accustomed to their own voices, their ways of speaking and singing, until, perhaps, they are not able to differentiate as faithfully as they should. Here then is the opportunity for those excellent Canadian teachers who have already done so much. They will find in the course of their investigations that it will be necessary for them to make some of their vowels broader than they are at present. The shortest way to further vocal development as regards Canadian voices, to my mind, is let them remember that mood governs the quality of tone. For instance, if the colour of the note is too light, in shade, the substance too thin, or too hard, or too nasal, let them adopt the rounder positions of the more serious face. If the tone is too sombre,

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thick, or without proper scintillations of colour, let them sing with a pleasanter expression of the face, and more stretched lips, as in smiling. Between the very sad and the laughing positions of the mouth—and, mark you, at the same time the expression of the face—we have a full palette of emotional tone colours, which the artist can apply in accordance with his temperament. But everything will be futile if the singer do not both feel and look what he sings in the freest possible manner. Then will come the natural mood and the perfect placing of the voice for the various emotional tones required. In the matter of technique, apart from those emotional shades which seem to be lacking, the Canadian efficiency is great. Their brilliance is extraordinary, but it sometimes leads to hardness, which needs the softening attributes of a more open mouth and rounder vocal position. I may return to the subject on some future occasion. At present I feel guilty of preaching, but I am committing this offence in the hope that there may be amongst the vocal teachers of Canada some young people who may find in what I have said a clue to the solution of the difficulties which have confronted them.

There were a few discomforts on the tour, which have been magnified in the Canadian press. I take the first opportunity of assuring our sympathetic friends in the Dominion that nothing is remembered to-day by the Sheffield choristers but the success of the tour and the extraordinary kindness, courtesy, and hospitality, which they met on every hand. In conveying a large number of singers over such extensive ground, without previous experience as a guide, some little inconvenience must have arisen, but these are all forgotten in the joy that has come from those ever-to-be-remembered associations with our brothers and sisters across the sea.

W. H. Breare.

*Herald* Office, Harrogate, Nov. 30, 1908.

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### ANNECDOTE OF DR. COWARD.

A little incident happened at one of the first rehearsals of the Sheffield Choir in Canada that is worth recording as a pretty clear illustration of the rigor of Dr. Coward's discipline as applied to choral training. In the middle of a tremendous *fortissimo* he brought the chorus and orchestra to an abrupt standstill because one of the women had made a slight mistake in the words; and Dr. Coward looking straight and hard at the culprit, said, "If this happens again you may consider yourself a supernumerary for the rest of this tour."

It may be presumed that this singer offended no more for a few rehearsals and performances, at least.

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### MR. BLAKELEY'S RECITALS.

On January 16th, at 4 p.m., Mr. Blakeley will give another of his educative recitals in the Sherbourne Street Methodist Church, illustrating the style of playing and composition of the famous English organists, Hollins, Lemare, Dr. Peace, Faulkes and Wolstenholme. The programme will present these organ composers, not only in their lighter and more popular needs, but also in their serious attempts in the higher musical forms, and will include two movements from Lemare's organ symphony in G minor, Sonata da Camera by Dr. Peace, Wolstenholme's great Fantasia in E major and the Hollins' overture.

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### MISS ALICE DEAN.

The accompanying portrait is reproduced from a recent photograph of Miss Alice Dean, the talented young violinist of West Sutton, who made a successful debut in this city recently, and whose career was sketched in the December number of Musical Canada.

MISS ALICE DEAN

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Miss Enid Newcombe, solo violoncellist, made her debut on December 1st at the concert of the British Welcome League. She proved to be an accomplished artist and plays with warmth and abandon, excellent tone and skilful technique.

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Miss Hope Smith, the young Canadian mezzo soprano, has decided to make Detroit her future home. Miss Smith is a daughter of John D. Smith, treasurer of Port Hope, Ont. Miss Smith studied singing under Messrs. E. W. Schuch, Dr. Albert Ham, Toronto; George Sweet, New York, and Clark King, of Paris.

## MISS VALBORG MARTINE ZOLLNER.

Miss Valborg Martine Zöllner, whose charming portrait graces a page of this issue, was born at Newcastle-on-Tyne, England, of Danish parents with Polish antecedents, and her musical studies have been pursued exclusively with Mr. W. O. Forsyth, director of the Metropolitan School of Music, Toronto. The proficiency Miss Zöllner has attained denotes very exceptional gifts, not only as a pianist but also in composition; and in fact her playing bears the unmistakable stamp of a notable musical personality. Through her occasional performances, these facts are fairly well known to the Toronto public, who will have other opportunities for hearing her during the season now current, advantage of which, we assure our readers, will be well worth taking.

The following brief excerpts are illustrative of many which have been written on this most talented young lady.

"Her playing was noticeable for its technical brilliancy and musical tone throughout, combined with delicacy of touch, and well punctuated phrasing. . . She gave the Liszt numbers ("Funerailles") a characteristic reading remarkable for its impressiveness, while in the "Poeme d'Amour" she revealed much poetic feeling."—*Mail and Empire*, May 8th, 1908.

"In her recital on Thursday evening Miss Zöllner gave an exhibition of technical splendor and proved her versatility in the diversified programme presented. Further, Miss Zöllner displayed remarkable command over her instrument. In the pianissimo and fortissimo passages her delicacy of touch and amazing power were clearly in evidence while she revealed an intelligent conception of the compositions."—*Saturday Night*, May 16th, 1908.

"That always inspiring and delightful pianiste, Miss Zöllner, was heard in the Mendelssohn-Liszt Wedding March and Dance of the Elves (from Midsummer Night's Dream). Her playing in these was a combination of magnetic brilliance and beautifully fine gradations of expression, while her interpretation was convincing in its accuracy and charm."—*Globe*, June 27th, 1908.

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## TRIUMPHAL RETURN OF THE CHORUS.

Though the secret, like all others connected with the movements of the chorus, had been well kept, a dense crowd swayed and surged upon the up platform of the station, taxing the utmost resources of a large draft of police. South Yorkshire had been drained of constables. Outside as far as the eye could reach, stretched a seething mass of humanity. It was truly an impressive sight. From the very doors of the station down to the triumphal arches at the Blonk Street end of the slope, were gathered thousands of men, women and even children.

Hoarse cries rose from them—a blend of shrieks for the blood of hated oppressors, and pæans of joy on the return of heroes from the wars.

With difficulty, the reporters ploughed their way through the serried ranks, and it is certain that none would ever have reached the station but for the foresight of one of them who had disguised himself as a journalist, and so passed unmolested,

MISS VALBORG MARTINE ZOLLNER

to secure, as it turned out, an absolutely exclusive account of what took place.

Inside the station, daring men had climbed the girders of the roof, and hung like flies at a dizzy height. Some ingenious people had taken return-tickets to Attercliffe, and had so reached the down platform.

The general scheme of decoration was akin to that observed on the occasion of other Royal progresses. Hangings of blue, purple and scarlet and fine twined linen depended from the roof. The sordid walls of the station were hung with costly draperies. Every position which could afford an uninterrupted view had been seized as early as five a.m., and it was now past noon.

### NOTABLES ASSEMBLED.

A dais had been erected about midway along the platform, and here the arrival of the Canadian special was waited by the Lord Mayor, the Master Cutler, the Bishop of Sheffield, the President of the Federated Trades Council, the local members of Parliament, the Cleansing Superintendent, the organists of all the local chapels, the head of the Sheffield Buffaloes, and representative deputations of the Butchers' Association, the Tariff Reform League, the United Kingdom Alliance, the Esper-

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anto Society, the Passive Resisters, the Salvation Army, the Consular Corps, the Institute of Journalists, the Sheffield Deacons' Fraternal, the Brincliffe Rifle Club, the Fried Fish-sellers' Federation, the Societie Francaise, the Anti-Tobacco League, the Territorial Association, the Amalgamated Rabbit-skin Dealers, and the Educational Committee.

Precisely at one o'clock the boom of guns from Norfolk Park told that the train had been signalled, and, amid the shreiking of whistles and the cheering of the crowd, and to the strains of "See the Conquering Heroes Come," played by the massed bands of the Health Department and the Boys' Brigade, the train steamed into the station.

By the almost superhuman exertions of the police, a space was cleared along the platform, and all voices were hushed as the Greatest Choral Combination of All Time stepped impressively to earth again.

For a second or two the silence lasted, then the air was darkened with flying hats (one man in the roof caught half-a-dozen, and retains them as souvenirs), and a burst of cheering rose which loosened several large panes of glass in the skylights, and shattered a tall chimney in the Park.

### Special Interview.

The official reception followed, but while the presentation of illuminated addresses and the pinning of medals on the chests of the chorus was proceeding, our reporter succeeded in interviewing a prominent member of the choir.

He was clothed in a fur coat of priceless worth (presented to him by the ladies of Toronto), in his scarf was a priceless diamond pin (presented by the ladies of Ottawa), rings of fabulous value glittered on every finger (presented by the ladies of Montreal). The rest of his raiment consisted of a natty red waistcoat (presented by his wife), and a suit of grey dittoes (presented by his tailor).

"Say, stranger, you want my experiences of Canada, hey?" he asked, in a voice which bore a marked nasal accent. Our man intimated that this was so.

"Waal, it is a great country. Knocks your little dog-goned hole to a frazzle. And, by thunder, they know a thing or two about music. I tell you, sir-eer, the Canadian people are absolutely the finest judges of music on this footstool. Their own choirs can sing some, but they know their bosses when they see 'em. We had a bully time of it. I tell you it was one glorious feed, interlarded with the greatest choral singing that has ever been heard. One of their papers said that St. Cecilia, and the celestial hosts had gone on strike in sheer envy."

"You had a good time?"

"You bet! It was great, right through to the backbone. Great, especially the larded capons. But, of course, you want music. Waal, we licked creation, and then did some more. We started in the morning—six, sharp—and we warbled for eighteen hours on end, every day, with intervals for refreshment at seven, eight, nine ten, and so on. A solid ten minutes sing, and fifty minutes' feed. It was great! Gee whiz! I tell you their journalists are live men. They called us divine, glorious, bully, magnificent, heavenly, punkins, brilliant, celestial, seraphic, epoch-making, pang-wangling, and all that. And we were. You can bet on that. You don't know your own townsfolk."

"That's a fine hat you've got, but it seems rather large."

"Waal, it's a vurry curious thing. When I went out I took a small 6¾. And now I want out-sizes in nines."

"And youf impressions of Canada?"

"It is a great country. They told us that we were the greatest combination of musicians who had ever stepped on to the Continent. And they were right. Every time. Their Press is their finest institution. It knocks the English Press absolutely. Their intelligent journalists praised us day by day in a fashion which nearly satisfied us—and that's no small thing. And the ladies! Fine girls the Canadians. They loaded us with presents. I left no fewer than 4,738 separate locks of my hair, and I have developed writer's cramp with writing my autograph. To tell you the truth, we are "the greatest——"

The interview was cut short by another blare from the Health Department, and way was made for the chorus to get to the fleet of high-power motor-cars, which had been chartered to convey them to the welcome banquet at the Albert Hall, the roof of which had been removed to enable them to get in.

As soon as the first of the returning vocalists appeared in front of the station, a roar such has not been heard in Sheffield since Wednesday beat Everton in the English Cup at Olive Grove rose from the hundred thousand throats which were supported by the two hundred thousand legs of the waiting crowd.

### Tragic Sequel.

Suddenly a dramatic change came over the scene.

A man with red whiskers sprang into the roadway.

"Down with 'em!" "Kill 'em!" "Sing to 'em!" he yelled in raucous accents.

The crowd took up the new cry with appalling ferocity. With a prolonged howl it burst into the strains of "O Canada."

The effect was shocking. What had been an exultant band of returning heroes curled up in a moment. They could not bear the shock of hearing others sing. It was seen at once that the situation was serious. Strong men and beautiful women were perishing before their eyes, but still the relentless crowd sang on.

At the time of going to press, the casualties numbered 199, and the local hospitals were full——

[Here, I say, do you know the Chorus hasn't even got back to England, and don't you know they are coming to the Midland Station?—Ed. "Y.T.S."

Certainly. This is merely a continuance of the imaginative style of describing their tour.—Contributor. [Oh!—Ed.] —*Yorkshire Telegraph.*

### MME. MARCHESI.

THE announcement of Mme. Blanche Marchesi's visit to the United States, Canada and Mexico, will be pleasant news to thousands of her admirers. There is probably no better known singer than she is, and hers is a household name among musicians the world over. She is also probably the greatest living song interpreter and bears that reputation throughout Europe. Her work is always marked with great charm and distinction of style, and a great London critic wrote of her, "If you want to learn how to sing, go and hear Marchesi." A critic of the *Berlin Borsen Courier* also in a very eulogistic notice advised the present generation of young singers, "To go and listen to her and realize what singing really means." A critic of the *London Post* also writes, "Mme. Marchesi is one of the finest singers ever heard in London. She stands on the highest pinnacle of accomplishment. Every young vocalist and every student should make a point of hearing her. She is wonderful."

Mme. Marchesi is a voice painter, with the peculiar genius of tone coloring that is a heritage of the old and only genuine Italian School, and while she is equally at home in Opera and Oratorio, her greatest charm lies in her song interpretation, and not only does she interpret, she creates, and she is especially effective in the songs of Schubert, Schumann, Mozart and Brahms. Blanche Marchesi had the favor of Queen Victoria to an unusual degree, and in her last days the Queen delighted to have her sing for her the songs she loved. She is also a great favorite of the German Court and has just returned from a concert tour of Germany, where she was commanded by the Emperor William to sing at Court and was received by him with the utmost kindness and cordiality.

Mme. Marchesi will appear in a joint recital with Miss Gertrude Huntley, the brilliant young Canadian pianist on January 25th, at Massey Hall.

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### MISS GERTRUDE HUNTLEY.

THE BRILLIANT YOUNG CANADIAN PIANIST WHO CREATED A FURORE IN PARIS.

MISS GERTRUDE HUNTLEY, the young Canadian pianist, who is attracting so much attention wherever she appears, is a fair example of what pluck and hard work will do for us, if we only keep at it.

Though still in her teens, she created a furore in Paris, and has accomplished results that would be a credit to much older heads than this mere slip of a girl.

Born in St. Thomas, of English parents, she early developed a great ear for music, and at the age of five, played her first piano solo at a public concert.

She studied with W. Caven Baron at the London Conservatory of Music, and was awarded the Gold Medal, after graduating from that institution, at the age of fourteen.

She took a post graduate course with the famous Jonas, and later studied with William Sherwood, the well-known American teacher, at his summer school at Chautauqua, N.Y.

She then decided to go to Europe, and worked with Harold Bauer, the great concert pianist, but later she went to Moszkowski (whose name is familiar to everyone interested in music), and it was this great master who finished her for the concert stage.

The following notice, which appeared in one of the Paris journals, speaks for itself in regard to her ability:

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"One of the most brilliant concerts of the Paris season was given on Thursday night, March 5th, at the Salle Erard, by Miss Gertrude Huntley.

"Miss Huntley is one of the youngest of the pupils of Moszkowski, and one of the most gifted. Her playing was faultless, and the reception given

MISS GERTRUDE HUNTLEY

her by the distinguished audience was more than enthusiastic. Her programme was varied and interesting, and showed a breadth of musicianship which only the few ever acquire.

"The Schumann sonata for violin and piano by Miss Huntley and M. Albert Goeloso, was played with splendid finish by both. Miss Huntley's playing of the Beethoven sonata elicited tremendous applause and several bouquets of flowers. But the three numbers that called out the greatest enthusiasm were the etudes of Chopin, a suite by Moszkowski, and the Liszt Rhapsodie. Repeatedly called back, Miss Huntley steadily refused an encore until she had finished the Moszokwski suite, ending with the famous octavo passage in 'La Jongleuse,' which she consented to repeat. The final number was a piano concerto played by Miss Huntley and the author, Moszkowski, and it was a most difficult task to tell where the one stopped and the other began, so even was their playing."

Miss Huntley is of a retiring disposition, but the eager warmth of youth is revealed in all her playing, and the vast amount of temperament she displays shows that her soul is wrapped up in her work.

Miss Huntley will appear at Massey Hall on January 25th in a joint recital with Mme. Marchesi, the well known Grand Opera artist from Covent Garden, London.

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## HAMILTON NOTES.

HAMILTON, *December* 16, 1908.

ON Monday, November 16th, Mrs. Sidney Dunn gave readings from the "Midsummer Night's Dream," in the Conservatory Hall, assisted by her sister, Miss Herald, who played Mendelssohn's incidental music, and by Miss Stares, who sang "Ye Spotted Snakes." A large audience was delighted.

On Thursday, November 19th, the Toronto String Quartette gave a concert in the Conservatory Hall, producing a programme that was both interesting and well played. Miss Margaret McCoy contributed most enjoyable solos and Mr. Hewlett fine accompaniments.

The programme was:—G. Rauchenecker, 1. Allegro impetuoso; 2. Andante moderato, quartette in C minor; Gounod, Aria (from "The Queen of Sheba"), "Although obscure," vocal; Bach, Air (on G String), violin solo; Schumann, Abendlied, arrangement by F. E. Blachford, viola solo; Raff, Erklarung, from the Quartette, "Maid of the Mill"; Dvorak, "Songs my mother taught me," vocal; Schubert, "My Abode," vocal; Grieg, Allegro molto ed agitato, quartette, Op. 27.

On Monday, November 23rd, a trio-recital was given in Conservatory Hall to introduce Ernest Johnson, violinist, who has established himself among us, and who proved himself to be an excellent player, with a well developed technique and a musicianly style.

Mrs. Gayfor-Sanderson displayed her well known beautiful voice in well chosen songs, and W. H. Hewlett proved his right to a high place as a solo pianist.

On Saturday, December 5th, Mr. Hewlett gave a mixed programme organ recital including "Meditation and Toccata, "D'Evry, and Elgar's "Caractacus" March; ably assisted by Mr. Norman Joliffe, of Toronto.

J. E. P. A.

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THE post of Professor of Music, at the Birmingham University, made vacant by the resignation of Sir Edward Elgar, has been filled by the appointment of Mr. Granville Bantock.

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ARRANGEMENTS have been made with the Rev Albert Willan, the distinguished authority on "Fiddle Lore," of York, England, to contribute a series of articles to our violin department.

OPERA & DRAMA

## THE TORONTO THEATRES.

THE advent of His Satanic Majesty has been the most sensational if not the most important artistic event that has occured in the local theatres during the past month. As the staff inspector of the police department expressed it after looking over the performance of Molner's drama, "The Devil," "no *notice* would have been taken of it if it wasn't for the title." In the mind of many people in this community the Devil is still a sacred character, and his appearance on the stage savors of blasphemy. The drama is merely a clever revamping in a modern environment of a very old idea on all fours with Beraud's famous series of paintings in which Christ was depicted in modern surroundings. Undoubtedly the atmosphere is unwholesome, because evil is always unwholesome and the devil is the embodiment of the spirit of evil; but without evil there would be no drama, no clash of emotions. That anything but a sermon could be extracted from a Molnar play the writer refuses to believe. It would have been more effective had the treatment of it been intellectual instead of merely picturesque. Mr. Henry W. Savage is a producer of musical comedies and there was a musical comedy atmosphere about the whole production. The women though in a degree talented, spoke with the show girl's diction and even in the obviously studied and sincere performance of Mr. Edwin Stevens in the title role there was something stagey and factitious.

And now we come to another "Deevil" among the women and the men as well, the truly remarkable comedian and entertainer, Harry Lauder. Off the stage Mr. Lauder bears a remarkable resemblance to the late Richard Mansfield and on the stage has some of the protean characteristics of that great artist. He is the most remarkably magnetic man that the writer has ever seen, his personality being such that he could literally recite the alphabet and make it funny. He has also a command of the subtleties of facial expression that one has never seen equalled by one his own sex, and by only two women, Sarah Bernhardt and Julia Marlowe. By dint of these attributes he in the "Saftest of the Family" holds an audience in rapt attention where any other entertainer would win cries of "Get the Hook."

The one other artist of real distinction, who has been seen here of late, is Miss Eleanor Robson, whose exquisite though somewhat languid style, beauty of utterance and original quality mark her as being apart from the ordinary variety of actress.

She had as a vehicle for her talent, "Vera, the Medium," by Richard Harding Davis, which is not really a play, but merely a scenario partially filled out. It is sketchally written in good journalese and the experienced critic could tell in five minutes that it was by a newspaper man even if he did not know the author's name. Miss Robson, as usual, was finely supported, especially by Messrs. H. B. Warner and Brandon Hurat, two English actors of great distinction.

The dulcet Irish singer Chauncey Olcott came along with another made-to-order drama of Erin, entitled, "Ragged Robin." Mr. Olcott always plays the role of a loafer who gets fine clothes from God, knows where and wins the sympathy of the audience by his rooted antipathy to work. One prefers fellows like the hero of the "Kerry Gow," who occasionally shoe a horse by way of relaxation. And great as are the rewards of Mr. Olcott, one would not take the money if one had to kiss a dog every night. The dog was a very fine specimen of the Irish terrier, but was more indifferent to Mr. Olcott's osculation than the coldest of coquettes.

Two repetitions of farces which won success last year have also been seen—"Brewster's Millions," and "When Knights were Bold." In the former piece, Mr. Edward Abeles, who though no one would suspect it is a Pole, boasting Warsaw as his ancestral city, once more won critical esteem by the authority with which he adapts himself to both serious and farcical situations. Some people can laugh at Francis Wilson, who appeared in the latter mentioned play. I cannot. Perhaps the defect is in myself.

The powers that rule in the theatrical world also sent to their own particular theatre a scratch show which ought to be on the cheaper circuit entitled, "the Newly Weds and their Baby." To call a spade an implement, it was as common as dirt.

Perhaps before this article appears in print the end of a sincere experiment in the business of giving light opera artistically by a stock company will have come to an end in this city. It was an experiment which has never succeeded for any length of time in any city on this continent, with the exception of San Francisco. Performers simply cannot stand the strain unless a large force of alternating principals is maintained and unless the sensitive musical temperaments of the various members are governed by some strong, though not necessarily brutal hand. All the performances that the Imperial Opera Company have given, despite the continual draining away of good artists, have been artistic in spots. To Mr. Girard, Mr. Lesoir, Miss Cain-Brown, Miss LeBaron and all the others, who have given pleasure to the public for months back, one wishes good fortune.

HECTOR CHARLESWORTH.

TORONTO, *December* 23, 1908.

# Music in Montreal

MONTREAL, *December* 15, 1908.

McGILL CONSERVATORIUM OF MUSIC promises to exert, under the direction of Dr. Perrin, a much-needed broadening influence over musical life and activities in Montreal. Dr. Perrin is anxious that students going to this institution shall get something more than so many lessons on an instrument or for their voice. His aim and object is to turn out singers who can play their own accompaniments at least, and instrumentalists with a knowledge of the history of music and the fundamental laws that govern composition. With this end in view, Dr. Perrin has made attendance at the graded classes in theory compulsory; and strongly urges all the pupils to study the different branches in order that they may equip themselves with all-round, sound learning, and be musicians with understandings of the various sides of their art. The wisdom of Dr. Perrin's policy is obvious. Musicians who come from over seas almost invariably put us to shame with their ability to do more than one thing creditably, no matter what their speciality may be; and there is no reason why, with no scarcity of competent teachers all over the Dominion, Canada should lag so far behind in this respect. Dr. Perrin gauges the success of a school by the value of the work done, rather than by the number of pupils enrolled. He is a man accustomed to success; and there is every indication that the Conservatorium will become a strong force for musical growth and development, not only in Montreal, but throughout all Canada.

The Montreal Amateur Orchestra conducted till this year by Prof. J. B. Dubois, has joined the orchestral class at the Conservatorium and practises regularly under Dr. Perrin's baton. Its membership roll is growing steadily longer; and it will be heard at a students' concert early in 1909. The first students' concert was given on the 8th inst., when twelve pupils (two of them winners of scholarships) played and sang with great credit to themselves and their teachers. The most interesting number on the programme was a movement from Gade's Trio in F, which was read by three youthful performers with an intelligent appreciation of the sympathy and balance that characterize good playing of chamber music.

Dr. Perrin's lecture on Brahms was as scholarly

THE BEETHOVEN TRIO

and illuminating as those who know the worth of his teaching expected it would be. He will give five more lectures during the season; and Signor Barbieri, the teacher of violin, has announced three historical violin recitals.

Another triumph was added to the record of the Beethoven Trio at its third concert in the Art Gallery. Expectations raised by the previous concerts were not only fulfilled, but surpassed; and the fact that the Beethoven Trio has advanced so far in only one half of the season speaks volumes for the continued success that must attend it in the future. It is safe to assert that no chamber-music organization of former years in Montreal ever equalled this one, which would be considered notable in more cultured and artistic cities than Montreal. The Beethoven Trio is something more and better than a band of capable musicians playing together with remarkable understanding of each others' thoughts and feelings: it is a unit, consisting of three parts, dominated by a spirit that controls the three as one. M. Albert Chamberland played his violin on this occasion as he has never played before; yet the poignant quality of his tone in passages of the Smetana trio seemed but to intensify the pathos of Mme. Froehlich's expression, as her ideas found simultaneous utterance in him and M. Dubois. The reading of this trio, intended by Smetana to delineate the emotions aroused in him by the death of his child, was without flaw or blemish; and it is a work in which any uncertainty or hesitation of musical speech would be painfully apparent. Not a whit less impressive was the long trio by Tschaikovski, composed in honor of "un grande artiste" Rubinstein, with its many and elaborate variations, its fugue and its funereal ending. To Madame Froehlich, who organized the Beethoven Trio and whose name is synonymous with all that is best in musical achievements, Montreal music lovers are heavily in debt. Three more concerts are announced for the remainder of the season.

Mr. Harry T. Dickinson has formed a new choral society and under his able direction it bids fair to be of lasting benefit. Mr. Dickinson lays stress upon the necessity of slow and sure development as opposed to mushroom growth, and has taken pains to insure the financial success of his society; besides emphasizing the fact that early concerts must be a beginning, not a consummation. He maintains that a really first rate choral society is the outcome of years of training and can not be built up in a season. Mr. Dickinson has a sight reading class in connection with this society; and pleads for more adequate musical training in public schools, that adults with good voices may, when they take part in choral works, be backed by an ability to read at sight and the knowledge of the essentials of good choral singing. Early training (he says) is of the utmost importance; and he suggests that churches take the matter up and institute classes as an adjunct to the Sunday School. Dr. Perrin is the patron of Mr. Dickinson's body of singers, which numbers over one hundred, and includes many, not a few who have sung in well-known choirs in England. "Gallia" and the "Lobgesang" are in rehearsal for performance in the spring.

A very interesting concert was given by Mrs Enid Martin Hanson, in the Art Gallery, on the 25th ultimo; and a full house gave proof of her popularity. She is an indefatiguable student, never content with past or present successes; and, this was perhaps the best public performance she has yet given in Montreal.

Mrs. Hanson's voice is a full, strong and pure mezzo; and it has been trained with such care, and is so well under control that she is able to sing florid music, such as Verdi's "Ernani" with ease and accuracy, and telling dramatic effect. Mr. Fellowes Hanson does not go in for big arias, but sings ballads splendidly. He has a pleasing baritone and handles it well. The playing of Signor Barbieri, the new violin teacher at McGill Conservatorium, is obviously Southern, betraying the warm quick impulses of Italian blood. His technique is so unobtrusive that it is little noticed: the hearer is more impressed by his caressing and polished tone, his innate musicianship and the refinement of his humor. Mr. Merlin Davies' voice has a distinctive quality very unlike that of the average tenor. It is a round, smooth voice of a sensuosly beautiful color; and his production is an object lesson. He sang "Adelaide," and several modern lyrics. Like Signor Barbieri, Mr. Davies is on the teaching staff of the Conservatorium.

M. Albert Chamberland's biggest number at his recent concert in the Monument National was the Max Bruch concerto, an excellent medium for displaying the sweeping style of his playing. He gets an immense tone from his violin, and always compels attention and respect for his sincerity of purpose and high ideals. He is by nature a genuine artist, and one who is bound to go forward.

Organ recitals have been plentiful. Dr. Perrin played on four consecutive Saturday afternoons. Mr. W. Lynnwood Farnam gave his usual series of November recitals. Mr. Dickinson appeared as a recitalist on alternate weeks, assisted once by Mr. Michael Matoff, the violinist. And Mr. Percival J. Illsley is, during Advent, giving a series of programmes illustrating the growth and development of English organ music from the seventeenth century to the present day.

Visiting artists have given concerts of more or less importance. Miss Julia Heinrich has been heard in recital. M. Paul Dufault sang in the Monument National, assisted by Kotlarsky—the young Russian violinist—and Mr. G. Spross, pianist. Miss Margaret Keyes was the drawing card at a concert in His Majesty's Theatre for the benefit of the Foundling Hospital. Miss Pearl Benedict and Emil Sauer have appeared in turn at two Symphony concerts; and the Abramson Opera Company played for one week to packed houses.

Mr. F. H. Blair has filled numerous engagements as accompanist this year with repetitions of his old successes.

Mr. Dickinson has accepted the post of conductor of the Victoria Rifles' Band.

Their Excellencies, the Governor-General and Countess Grey are stopping in Montreal and have twice visited the McGill Conservatorium. They also went to one of Mr. Farnam's recitals, when more people flocked to the Cathedral than could gain admittance.

A. H.

### MRS. ENID MARTIN HANSON.

Mrs. Enid Martin Hanson, resident at present in Montreal, is a pupil of Mme. Mathilde Marchesi, who prophesied a great future for her "charmant élève." Mme. Emma Nevada was one of the first to recognize the beauty of Mrs. Hanson's voice, advising the young singer to put herself in the hands of the renowned Marchesi, and the latter gave Mrs. Hanson at parting a photgraph that bears a complimentary and affectionate inscription. Mrs. Hanson also studied repertoire under Signor Basilio Marlo in London, and has introduced some of his songs to Canadian audiences. Her voice is a mezzo-soprano with a remarkable range that extends from low A flat to high C; and her success as a concert singer is known in the West where she has toured with companies of her own. This year Mrs. Hanson is soloist in St. Paul's Presbyterian church.

MRS. ENID MARTIN HANSON

### MISS KATE HEMMING.

Miss Kate Hemming, the well-known English contralto, has met with instantaneous success in Montreal, both as a singer and teacher. She sang at a private concert given lately at "Ravenscrag" by Lady Allan, and has accepted an engagement as soloist at Christ Church Cathedral for a limited period of time. In London (England), Miss Hemming has appeared often in all the big concert halls, including the Crystal Palace; and at various times

has sung before the Prince and Princess of Wales, the Duchess of Teck and Princess Christian. She is a medallist of the Royal Academy of Music and a member of the R. A. M. Club, which numbers on

MISS KATE HEMMING

its roll-call the names of Sir Alexander Mackenzie, William Shakespeare, Gertrude Peppercorn, John Thomas, the veteran harpist, and many other celebrities. Miss Hemming studied the great oratorios with Henry J. Wood, and her repertoire includes "Messiah," "Elijah," "Sampson," "Judas Maccabeus," etc., etc. Previous to coming to Montreal, Miss Hemming taught for two years in Mount Allison College, N.B., with immense success.

### THE BEETHOVEN TRIO.

THE Beethoven Trio has been unanimously hailed by the public and press as the best company of chamber music players Montreal has ever had the honor to call its own, and one of the greatest in all America at the present time. Madame Froelich, the head, is a pianist of international reputation, whose successes in Continental cities—notably as soloist with the Berlin Philharmonic Orchestra—are well known. MM. Chamberland and Dubois are familiar and popular figures on the Montreal concert platform.

Their Excellencies, the Governor-General and Countess Grey and Lady Evelyn Grey heard the last concert given by the Beethoven Trio and were loud in their praises of the playing of these musicians.

The Beethoven Trio is open to engagements outside of Montreal. For terms, dates, etc., address Mr. Fritz Froehlich, Coristine Building, Montreal.

### MR. HARRY T. DICKINSON.

MR. HARRY T. DICKINSON, the new organist of St. James' Methodist Church, brings to Canada a long list of important positions he has filled with distinction on the other side of the water. He has been an articled professional pupil of Dr. Spark and the latter's assistant organist in the Town Hall in Leeds: one of the official organists of the Corporation of Glasgow, and professor in the College of Music there and organist of Alloa Parish Church in Scotland.

In addition to these appointments Mr. Dickinson has made many organ specifications for different firms of organ builders, notably for Ingram & Company, in England, and Walckers & Company, in Ludwigsburg, Germany. Mr. Dickinson is booked for recitals in Toronto, Quebec, Ottawa, Kingston

MR. HARRY T. DICKINSON

and Renfrew about the middle of January, and it is owing to his energy and determination that the organ in St. James will be entirely rebuilt, an accomplishment that alone would earn for him the congregation's hearty thanks.

## M. ALBERT CHAMBERLAND.

M. ALBERT CHAMBERLAND is young in years, but by no means lacking in professional experience. Beginning his career at a very early age he has worked steadily and faithfully, advancing surely towards a goal that can only be reached by men and women of his calibre,—people whose capacity for taking pains is commensurate with superior natural endowments. M. Chamberland's life has been, and, is, a busy one. When only seven years of age he played in public the 'cello part in a trio; and even then he could read and had learned the music by note, not by ear. A year later M. Chamberland began his study of the violin under the tuition of the late M. Duquette; and on the death of the latter went to M. Alfred de Seve for lessons, to whom he still turns for guidance and advice. For the past three years M. Chamberland has given each season a big concert in the Monument National: he was for three years director of the orchestra in the Theatre des Nouveautés where some of the best specimens of French dramatic art were presented by a company of Parisian actors. He has played four seasons with the Symphony Orchestra, and was a member of the Philharmonic Quartette that

MR. ALBERT CHAMBERLAND

unfortunately was never heard by the general public. Much of M. Chamberland's time now is spent in teaching, but he is also giving attention to the study and performance of chamber music with the Beethoven Trio.

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### AT THE CAPITAL.

OTTAWA, *December* 18, 1908.

A MUCH deserved, and often sought uniting of Ottawa's choral and orchestral forces has, I am delighted to say, been at last consummated by the co-operation of the Ottawa Choral Society and the orchestra of the Canadian Conservatory of Music. The Society will give Mendelssohn's Walpurgis Night at their concert in March, and also the "Banner of St. George," by Sir Edward Elgar, with some smaller works, Mr. J. Edgar Birch conducting, the orchestral accompaniments being furnished by the Canadian Conservatory of Music Orchestra, Donald Heins conductor. For a number of years, the Choral Society has created a splendid record, bringing here for its concerts the very best orchestras available, including those of Chicago and Pittsburg, at a tremendous expense. In fact this outlay has made the life of the Society for the past few years so precarious, that no one but Mr. Birch could have maintained it, and it is his indomitable pluck and energy alone that have brought the Society to its present splendid position, both artistically and financially. So thoroughly enthusiastic and successful has Mr. Birch shown himself, that he has always been able to have at his command a large choir of voices, ready to do his behest, and hence his great success. This, I must also say, in justice to him, has not been accomplished without the practieally gratuitous sacrifice of much of his time and energies. The event is being anticipated with keen interest by all our musicians as it is many years since Ottawa has possessed an orchestra capable of accompanying its Choral Society and I doubt if it ever had such an orchestra as our own Conservatory has now given us.

On the 3rd of February, Mendelssohn's birthday, the choir of St. George's Church, under the direction of Mrs. F. M. S. Jenkins will give a sacred concert in the church composed entirely of works by Mendelssohn. These will include the XXII. Psalm, "My God, My God, why hast thou forsaken Me"; the Motet, "Hear my prayer," and the unfinished oratorio, "Christus," as well as some of the favorite solo masterpieces from the other oratorios of Mendelssohn. This is sure to be a musical event of unusual interest. Under the splendid direction of Mrs. Jenkins the choir of St. George's church is one of the best in the city, and its work is always characterized by that sincerity of purpose and refinement that make it justly notable.

A song recital, January 22nd, by Miss Eva Mylott, contralto, and a piano recital by Josef Lhevinne, are the other notable musical events for the immediate future.

In response to numerous requests Mr. Donald Heins will this year repeat the Elijah. It will be given in Knox Church with orchestral and organ accompaniments in March.

During his short residence in Ottawa Mr. Herbert Sanders, the new organist of the Dominion Methoist Church, has given a series of organ recitals which have been thoroughly popular, and appreciated. None more so than his last, when he was assisted by Miss Helen Ferguson, soprano, and Mr. Ralph A Douglas, bass, of Guelph. Mr. Sander's faultless technic, and thorough mastery of tone color, were splendidly displayed in Nevin's, "A Day in Venice," and Dudley Bucks variations.

Miss Ferguson, soprano, was never heard to better advantage than in her two numbers, Gounod's, "There is a Green Hill" and Allitsen's, "Like as the Heart." Mr. Ralph A. Douglas posesses a voice of excellent quality, which he uses with good judgment. He is as well a deep student, and sings with a knowledge, and musical intuition that make his work delightful. His numbers included "Honor and Arms" and Allitsens, "The Lord is my Light," which he sang most artistically. It is to be hoped that he may be heard again during the season.

The Orpheus Glee Club, upon urgent request this year consented to increase the chorus to fifty-five voices, The opportunity to join such a popular organization was quickly availed of, and the limit number has already been reached. By reason of its splendid achievements, this young Society has made for itself a very warm place in the hearts of the public, and Ottawa is remarkably fortunate in its possession. It occupies a field distinctly its own, devoting itself entirely to glees, part songs and madrigals, which it sings wondrously well. The first two years of its life have been remarkable for the excellent musical talent it has done much to develop by its concerts. Its singing of unaccompanied music displayed a beauty of tone and shading remarkable in such a young Society. In Mr. Jas. A. Smith it has a conductor who is eminently fitted for the position, and to whom its success has been in a very large measure due. Under his baton the future of the Society promises much. This year's concert in February will be held for the first time in The Russel and an eminent soloist, probably Rider Kelsey, will be engaged.

L. W. H.

The results of life long experience are embodied in

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**MASSEY HALL, JANUARY 18th and 19th, 1909**

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**The National Chorus of Toronto**

200 Selected Vocalists

DR. ALBERT HAM, Conductor

**The New York Symphony Orchestra**

70 Soloists

MR. WALTER DAMROSCH, Conductor

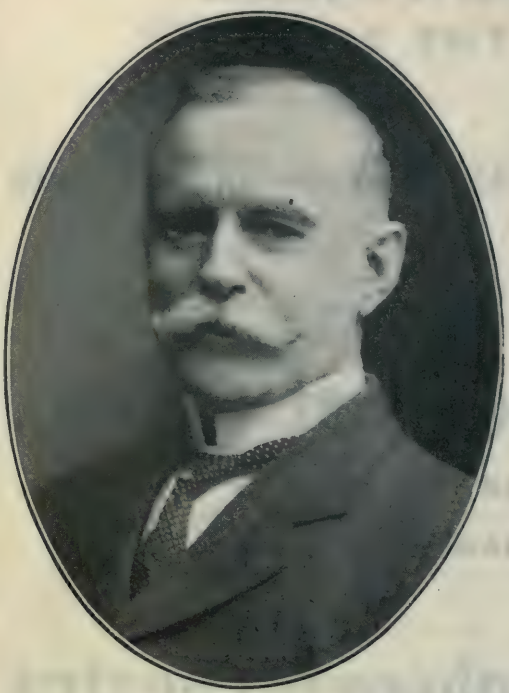
**Miss Margaret Keyes, Contralto**

**Miss Helen Davies, Soprano**

**Admission, $2.00, $1.50 and $1.00**

### JAS. H. MILNES, SR.

Mr. Milnes is a native of the city of Manchester, England,—has been an officer and active member of the National Chorus since its inception—he has



JAS. H. MILNES, SR.

also been an active member of the splendid choir of St. James' Cathedral the last quarter of a century.

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### MUSIC IN NEW YORK.

NEW YORK, *December* 19, 1908.

THE shake up in the Metropolitan Opera House, which commenced with the retirement of Heinrich Conried, has brought about many changes, and, on the whole, has been an excellent thing for the institution. One need not ask the reason, but may rejoice that the performances this season are of a most superior order. A few splendid additions have been made to the list of "stars," but principally the ensemble has been greatly improved. The orchestra, under the magic baton of Toscannini, for instance, plays beautifully, and accompanies the singers in a manner worthy of the highest praise. The chorus, too, is much superior to what it has been heretofore, and leaves nothing to be desired.

The Manhattan has not been asleep, either. The best of last season's stars are there, and in addition are some splendid new ones, such as Constantino,—the tenor who sang his way to popularity with the San Carlo Company last year,—Melba and Labia. Hammerstein now announces that he will build a new opera house, further up town. It is said that it will be near the Circle, 59th Street and Broadway. Certainly his present location is a little out of the way. It is safe to say that New Yorkers have never heard opera superior to that which they are hearing at our two houses this winter.

Just now there is a lull in the way of recitals and concerts until after the holidays, but those we have had have been excellent. Lhevnine, the popular Russian pianist, is having a most successful year. His popularity in New York has not diminished in the least since his former remarkable success during his last visit to America. His great technique is as clear and brilliant as of yore, and if anything, his playing has a little more warmth than formerly.

Another Russian pianist is winning laurels in America this season. She is a young girl of nineteen and a pupil of Godowsky—Miss Tina Lerner. She has many admirable Godowskyisms in her playing. Her tone is rich and full of color; her scales and arpeggios are delicate and clear cut. Her tone is not large, in the manner of the modern pianists, but is beautiful in quality, and hence she never tries to turn the piano into an orchestra. She made her appearance with orchestra, and followed her success with a recital in Mendelssohn Hall on Dec. 4. She was admirable in the Mozart Sonata in A, and she is unusually well fitted for such kind of music. The Chopin G sharp minor study (double thirds) showed her great technique to advantage, and the Greig G minor Ballade was one of the most successful numbers. When Miss Lerner has lived a few more years her art should ripen and grow until she is one of the foremost pianists.

Mr. Ernest Schelling, the popular American pianist gave a recital in Carnegie Hall on December 6th, and drew his usual large audience. Mr. Schelling is a thoroughly musicianly player, and his interpretations are always interesting. He makes excellent programmes, and always puts in a touch of modernity by including one or two of the present day composers. This time it was himself and the Frenchman Ravel, whose "Al borado del Graciosa" proved to be just a bit of tone color. The Bach Chromatic Fantasy and Fugue and the Schumann Symphonic Etudes were probably his best numbers. Mr. Schelling excels in the larger works, and seems to like to play them best.

There is still another pianist to be mentioned,—for the past month has been rich in piano recitals,—and that is the ever-popular Chicago virtuso Mrs. Fannie Bloomfield-Zeisler. If there were no other American pianist living, America would still have one to rank among the greatest of the day. Mrs. Zeisler is a great artist, whose appearances in New York are all too few. She has more than technique and tone,—while possessing both,—she has temperament, emotion, and the power to convey some of her enthusiasm to the auditor. She played the Schumann "Papillons," the Chopin Fantasie and the Debussy Prelude beautifully. Mrs. Zeisler does not appear to be very strong, physically, but she must be endowed with an unusually fine nervous system to play as she does. She is one of the few pianists who have something

new to tell in their interpretations. Mrs. Zeisler will play in London, Ont., on January 2nd.

It was quite an inspiration to bring Mme. Chaminade to America. She is a composer known to everyone who takes any interest in music, and especially to those who have been—or are—piano students, and have in all probability struggled with the "Scarf Dance" or "Autumn," or other of the Frenchwoman's pieces. She is a composer who would naturally be a novelty and draw people who would be interested or merely curious. The American manager knew this and everything turned out just as he had thought it would. Mme. Chaminade drew a packed house at Carnegie Hall for her first appearance—and Carnegie holds over 3,000 people. But she had most inferior support in the artists she brought with her from Europe, and the critics did not treat them very tenderly. At the second concert on December 15th, the audience was not so large as upon the previous occasion, but the concert as a whole was better, for the assisting artists were good, being Mme. Jomelli of the Metropolitan forces,—an excellent soprano who has become most popular in New York,—Dr. Franklin Lawson, wh possesses a tenor voice of pleasing quality, but of insufficient volume to fill Carnegie Hall; Mr. Edouard Dethier, a young Belgian violinist now a resident of New York. who should become famous; and Mr. Darbeshire Jones, the English 'cellist, who joined in a trio with Mme. Chaminade and Mr. Dethier. Mme. Chaminade's piano playing is like her music—of a light, trifling, salon style—and hence well suited for the interpretation of her music. Her trio and some of the songs proved to be the best of all her compositions which were played here, but a criticism of her music is uncalled for because it is so well known. Mme. Chaminade's American tour has been most successful; she has drawn large audiences in every city in which she has played, and has been entertained lavishly everywhere. Incidentally, she has been financially successful.

Mischa Elman promises to be as great a success in America as he has been in England. At his recital in Carnegie Hall on December 17th he aroused tremendous enthusiasm. At first the audience was not over-demonstrative. It wished to be convinced that Elman could live up to his newspaper reputation before it signified its approval, but after the first or second number the applause increased, until the ovation at the conclusion of the programme broke loose in a storm of applause. Elman possesses a rich, full, mellow tone, and is extremely artistic and emotional in spite of his youthfulness. His technique is immense, though he occasionally strays a little from the pitch. He plays such things as the Lalo "Symphony Espagnole" and the Sinding "Suite" beautifully. Certainly he is one of the foremost figures in the violin world to-day, and when he has grown to full manhood he should rank with the greatest masters of the instrument.

Dr. Ludwig Wullner has become quite the pet of New York concert-goers. Upon the occasion of his third recital in Mendelssohn Hall on December 18th, he drew an audience that was too large to find room for. Many days before the recital every seat in the house was sold, and still demands for admission kept pouring in. He sang in his usual remarkable manner, and conquered by the extraordinary art of his interpretations. He throws a new light upon the well known German lieder, and imbues them with new life and new meaning.

Miss Eva Mylott, the Australian contralto, is to make several appearances in eastern Canada in the near future, visiting Ottawa and Montreal en tour.

Miss Irene Levi, a young Montrealer, who is the possessor of a mezzo-soprano voice of unusual excellence, has come to New York to pursue her studies, and is under the tuition of Mme. de Rigaud

SYDNEY DALTON.

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## OUR LONDON LETTER.

LONDON, *December* 10, 1908.

IN commemoration of the tercentenary of the death of Dr. Blow, which takes place this year, the "Magnificat" and "Nunc Dimittis" from his service in G, and his anthem, "Sing we merrily unto God our strength," formed part of the service. The festival was continued in the evening by the Livery Club of the company, at Stationer's Hall, in a more secular manner, a banquet being held which was attended by many well known musicians and amateurs. A selection of old stringed music was admirably rendered by a small band of strings, an overture by Boyce and songs by Blow being keenly appreciated by the audience.

A most successful concert was given by the St. Petersburg Quartet at Bechstein Hall, on November 9th. The programme included Borodine's Quartet, Mendelssohn's Quartet in Eb, and Schumann's Quartet in A minor, an eclectic selection which enabled the Quartet to prove fully its powers of interpretation and its *ensemble*.

Mr. Bantock is yet quite a young man, but he has already made a mark in English music. His work is notable for its sincerity and high endeavor, and his continued residence in the district should be productive of a considerable stirring in the musical life of the capital of the Black Country.

The violinist, to whom the name of Stradivari appeals with eternal interest, will be eager to know what has become of the three Stradivari violins that belonged to Professor Joachim. Two of them were purchased by his friend, Herr Robert von Mendelssohn for large sums, and he has lent one to Herr Karl Klingler, and the other to a lady violinist, residing in Berlin. The third is now in the possession of Joachim's nephew, a don of one of the Oxford colleges.

The ill-informed and rather spiteful writer who ocassionally rushes into print in the columns of the London *Musical News*, on the subject of violins, discovered a mare's-nest, on the strength of which he indulges in some ill-natured comment upon the

good faith of violin dealers. He says that Sarasate's "red" Strad, which was bequeathed to the Paris Conservatoire, is now to be sold by auction by direction of the authorities. He adds that £6,000 has already been offered for it by an American, and that dealers say it ought to fetch £10,000, but that it is the business of these folk to create an altogether extravagant impression as to the value of the old Italian instruments. We are afraid that these dealers are merely emanations from the brain of our contemporary's contributor, for as a matter of fact the violin is not to be sold and next month it will be on view in the Museum of the Conservatoire.

Such a price as £10,000 has never yet been realized by any old instrument; but if the violin of such a player as Sarasate were to be offered for sale, it is possible that a great admirer of the player would give a price far in excess of its value on account of its associations.

"CHEVALET."

## MR. FITZHUGH C. GOLDSBOROUGH.

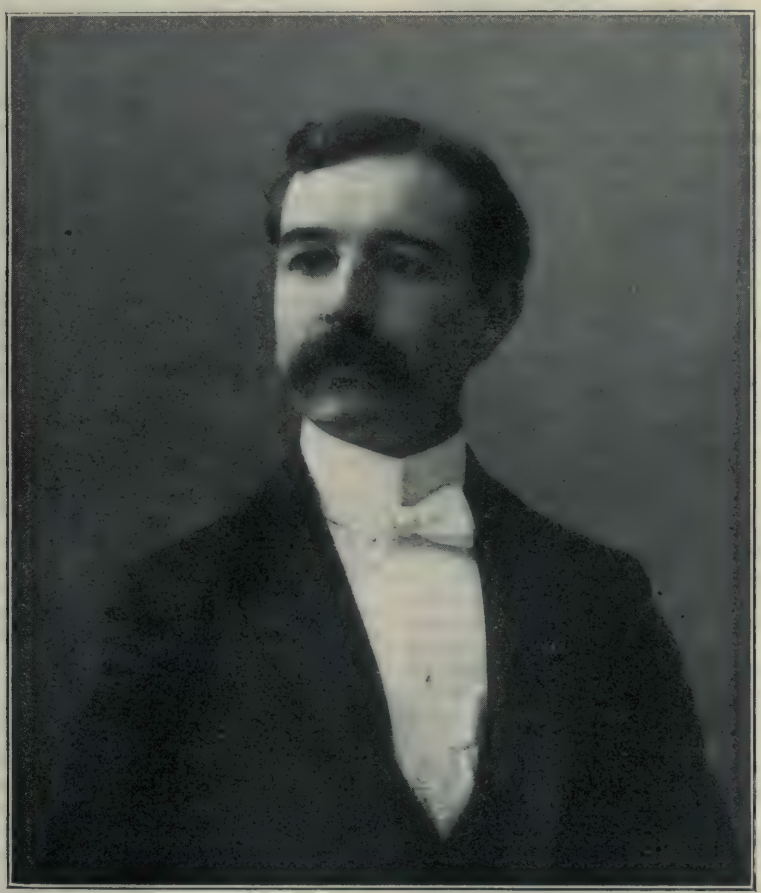
MR. GOLDSBOROUGH, a sketch of whose career was published in our December number, gave his first public recital on December 5th, at Conservatory of Music Hall. There was a large attendance of lovers of violin music and the soloist was given a cordial reception. Mr. Goldsborough played as his chief numbers the Max Bruch concerto in G minor and Bazzini's "Ronde des Lutins." This last number which bristles with executive difficulties served to reveal the soloist as a facile technician, who made light of double harmonics and other virtuoso passages.

In the Max Bruch concerto—the slow movement—Mr. Goldsborough brought from his instrument a mellow tone and a cantabile that did not savor of sentimentality. The finale was a brilliant exhibition of execution and was taken at a rapid pace. Mrs. Gerald Barton accompanied at the piano with taste and ability.

MR. FITZHUGH C. GOLDSBOROUGH

### MR. W. J. McNALLY.

Mr. W. J. McNally is at present organist and choirmaster of West Presbyterian Church; a professor on the staff of the Toronto Conservatory of Music and a member of its examining board, piano department; and head of the piano department of Bishop Bethune College, an appointment he received in 1904. Mr. McNally has had a career of continuous musical activity. Like so many of our rising musicians he was not born in Toronto, but is a native of Aurora, York County, where he was organist of the Methodist Church when only fourteen years of age. In 1884 he went to Leipzig to study, and three years later settled in Toronto as piano teacher and organist and choirmaster of the Western Methodist Church. In 1892 he founded and conducted the Toronto Vocal Club for the performance of unaccompanied part songs—a society which flourished for five years. Altogether Mr. McNally is playing an important part in the musical ife of the community.



MR. W. J. McNALLY

### WINNIPEG NOTES.

Winnipeg, *December* 15, 1908.

There is not very much doing in band matters in Winnipeg at present. The Winnipeg City Band under the leadership of S. L. Barrowclough, played at a charity concert a few days ago in aid of the Christmas presents for the poor children.

The programme was as follows:—March, The Gladiator's Farewell, Blankonburg; Overture, Mercedes, L. A. Desvine; Introduction, 3rd Act "Lohengrin," R. Wagner; Intermezzo Pizzicato, The Secret, Gautier.

The concert was a splendid success and certainly reflects great credit on Mr. S. L. Barrowclough for his tact, generosity, and hospitality in making these concerts a success. Such an act as this will certainly be borne in the mind of the public of Winnipeg.

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Musical Canada is on sale at all the leading newsdealers.

## THE VILLAGE CHURCH.

SOMEWHERE back near the old farm is the little village where you used to attend church in the years which have fled so far away from you now. Scarcely a summer passes without finding you claimed once more for a day or two by the old familiar spot. Perhaps you just have time to run up over Sunday, taking the Saturday afternoon train from the city, and leaving Butternut Corners at five-thirty Monday morning in time to catch the flier at Frog Creek Junction, which gets you back into town by eight o'clock or thereabouts.

But although your stay is short, you feel as much rested as if you had spent a fortnight in Muskoka; and, moreover, you quaff the charming intoxicant of being temporarily a celebrity, which is very tonicy, and both soothing and gently exciting if indulged in rarely and in homeopathic draughts.

From the moment you step off the train, when the station-agent hoarsely whispers to the assembled loafers that you are "from the city," you are a Real Source of Interest. But the great advertising medium of your presence is the church service.

A gentle jog-trot drive behind old Kate, who has long exceeded the fit-to-plough age, takes you past field after field of grain, pleasantly swaying in the clear, morning sun; past herds of moveless cattle, like "ships becalmed;" past cosy, little frame houses, snuggling down amongst trees and shrubs; then over to the "crick" which you ford at the old spot, with the water mighty nigh the hubs; and, finally, up the same sand road which was always such a pull for the horses, and into the village of Butternut Corners, just as the church bells begin a-ringing. Then you tie up your horse in the driving-shed 'longside, and, stepping into the little church, take a seat about half way back, just like an ordinary person.

But you soon learn that you do not belong to that great and benevolent class. The farmers' hired "hands," seated with bashful efforts at nonchalance in the back row, fresh from a breakfast of hard-boiled eggs, resplendent in a brave array of soft-boiled shirts, soon get their bay-rummed heads together and pick you out as a "city feller." With almost electric swiftness the news is conveyed around the congregation, and when the choir—consisting of thirteen sopranos, one alto, one tenor, and three basses—comes in, the word seems to have been passed to them, and they immediately proceed to fix and transfix you with their unwavering and almost bovine staring.

The old minister, whom you used to know and love, has been quietly laid away in the little cemetery up the river road, and in his place is a young chap whom you find it hard to get used to. But there is a ring of earnest solicitude in his voice, a note of sympathy for his work-weary little world, that wins you before he has fairly announced his text; and while you do not find his sermon brilliant or original enough to hold you spellbound—for your wandering gaze will persist in meeting the eyes of those who occasionally squirm 'round to rubber at you—yet you can't help liking him.

After the congregational psalms and hymns have been sung with true Presbyterian leisureliness, the choir stands up to render an anthem while the offering is being received.

The organist, a young lady of several summers and not a few winters, works the bellows and the knee-swell of the ancient reed-organ with wonderful agility; vieing with the vocalists in fortissimo effects.

The one tenor, who is also the village barber, has a voice which cuts like one of his razors, and well supports his proud and oft-repeated boast of "balancing the whole choir."

The three basses supply a foundation which is remarkable for its rugged beauty, but the one alto is completely swamped in the maelstrom of the soprano section, which sweeps everything before it with a compelling force that cannot be denied, gainsaid or confuted. There is no room for argument; and one feels that whether it be a free-for-all or Marquis of Queensbury rules, the championship belt is certainly theirs.

You are disturbed in contemplating this phenomenon by the vision of the collection plate bearing down upon you. This is a critical moment. All eyes are stealthily observant, and you endeavor to select an offering which shall not be a reproach; taking care in steering past the Scylla of niggardliness not to plunge into the Charybdis of vulgar display. At the last moment you slip back the quarter you have chosen and donate ten cents, with the knowledge that you have eclipsed in value every coin on the plate, and at the same time successfully avoided bringing down upon your head the accusation of "showing off."

The service concludes, and the fathers of this

little Zion give you a hearty, horny-handed greeting, after which you turn to the younger folk, having a care to call each readily and familiarly by name, for otherwise they are quick to put you down in their hearts as "citified and stuck up."

Invitations are pressed upon you for dinner, but as you have previously promised your uncle Ezra Apfelbaum, you are forced gently but with regretful firmness to decline these hospitable advances.

Uncle Ezra's table is a land that floweth with milk and honey. There you eat an incredible meal, of which the butter and cream are of the finest and the pies are of varieties numbering into fifty-seven.

Before departing, you do not neglect to peer into the sanctity of the parlor, where the blinds are always reverently lowered as in the presence of the dear departed. On the walls are the same, old crayon enlargements of the members of the family. Aunt Eliza's smile is bounded on the east and west by cheeks of a ripe pinkness that makes nature itself look sicker'n a landsman rounding Cape Horn, and Uncle Ezra's watch chain is of a yellowness which would make real gold or the jaundice envious. On the marble-topped walnut table, beside the family Bible and the photograph album, there repose in somnolent content, the large, ornately bound volumes of "Mother, Home and Heaven," and "Treatment of Poultry and Live Stock," with which the gentle book-agents and future statesmen have flooded the country-side. The many hues of the wax flowers under the glass dome lend a pleasing contrast to the sombre tone of the horsehair furniture.

But it is soon church time again, and as you take your seat you fall to watching the moths which flutter around the coal-oil lamps with shining tin reflectors. These tiny creatures of the air preach a little sermon while the congregation is gathering; but it does not seem to you to be the old lesson of the foolishness and fatality of trifling with sin and its brilliant allurements; rather, it would seem to be a little homily on the futility of human effort; the striving and the straining after the better things of life, only to be ruthlessly stilled when the ideal seems to be within the grasp.

Curiously enough, the sermon of the minister touches upon this great mystery. And while no solution is offered for the enigma which has puzzled the philosophers of all ages, the consolation and comfort that religion affords are held out to the little flock with the directness and earnestness of heart speaking to heart.

The music of the evening service is enhanced by the addition of a solo, by a young lady in a magenta satin blouse with marvellous velvet trimmings, and sung (the solo) with a hauteur which apparently would brook no interference. No, indeed! And don't you forget it. So there!

As the congregation disperses you have an opportunity to examine that peculiar animal indigenous to this and every part of the known world —the lover. You find him lined up in rows just outside the church, wearing clothes that are new and awkward, and boots that are exceedingly dusty—a mute and touching witness of the miles that he has in many cases walked to keep this tryst. And as you watch him pairing off rather sheepishly with the Girl of His Heart, and departing towards the four points of the heavens, you smile a little inward smile—but not an unsympathetic one, for all the world loves a lover—and you turn away to muse on another of life's great mysteries; the divine, eternal mystery of love. E.H.

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## SOME NEW YEAR'S THOUGHTS.

That there is nothing new under the sun is a dictum which has dogged the aspiring feet of mankind since the days of the prophets. But with the advent of the New Year, a feeling of liberation from this ball-and-chain dogma seems to spring afresh in the hearts of men.

We look back at the year which has been spent in journeying around the sun, and mark with approval or condemnation our various puny acts Then, before us, we see the miracle of the months stretching out invitingly, and something inside call it ambition, better nature, conscience, or what you will—tells us confidingly and confidently that this we must avoid, and that we shall do, in the days that are to come.

But what has this to do with choirs, you ask? The query might be parried in Scottish fashion by another and not necessarily relevant one. What has this to do with Christmas? For there seems to be a rather mirthful paradox in the concocting of New Year's thoughts at a time when the Christmas plum-pudding has yet to be consumed and the remorseful pangs of indigestion yet to be endured. But life is full of such paradoxes, some of them far more tragic than the one above enunciated. In fact it is only by such inversions of the humdrum that we get the real flavor of existence, the joy of life which consists in not taking oneself or the world with a too ponderous seriousness. Was it not Dana, the great New York editor—to borrow one of Mr. Peter McArthur's stories—who, when requested by a cub reporter to define "news," responded, somewhat as follows: "If you were walking down the street, and you saw a dog bite a man—that would not be news. But, if you were walking down the street, and you saw a man bite a dog—that would surely be news."

Well, we have got rather far away, therefore, *revenons a nos moutons*. Which has nothing whatever to do with the economic question of the revenue from mutton, or the relation of the private consumer to the foot and mouth disease—our paper being strictly non-partisan politically. However, the New Year is here, and also its caudal appendage, the New Year's Resolution. There reposes in the breast of every choir leader a wish that his choir members will not forget to resolve upon increased regularity and zeal in the discharge of their choral duties—that the phenomenon of the Choir Invisible may be a thing of the past—that no choir member may be led to cherish the old-fashioned belief that absence makes the heart grow fonder.

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It was the ancient custom for the Roman troops to renew annually at the beginning of each year their oath of allegiance and fidelity to the Emperor. Perhaps some like custom might be advantageously established in our organizations of to-day; but, in default of the existence of such, the New Year's Resolution should serve to infuse new vitality into all our undertakings, great and small. Long may it prosper!

E. H.

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DR. TORRINGTON is having a busy time these days opening new organs. On Sunday, December 27th last, he officiated at the new Cassavant organ in the Methodist Church, West Toronto, and gave a very excellent recital on the same instrument the following evening before a large and enthusiastic audience. The veteran organist has had several offers from prominent churches and it is hoped ere long he may see his way clear to resume his Sunday duties.

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Mr. Lissant Beardmore's Song Recital in the Conservatory of Music Hall on November 28th last drew an encouraging and sympathetic audience, who warmly greeted the earnest young tenor. The programme comprised a selection of songs from the works of Robert Franz whose compositions are widely recognized and always worth hearing. Mr. Beardmore's voice has gained in breadth and distinction as a result of his studies abroad and he sang on this occasion with an intensity of expression which pleased the hearers. Mrs. Gerard Barton made an admirable accompanist.

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## Miss Gertrude Huntley

Is a Canadian girl by birth, still lives here, and the public should feel proud of the fact that one of their own flesh and blood has reached the top round in the ladder of fame. Although still in her teens, Miss Huntley has taken Paris by storm, and it is surprising the way the critics speak of her. She is booked for 20 concerts this season, and Toronto is fortunate in being able to hear her.

***Remember the date is January 25th and the place***

***MASSEY HALL***

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Mr. W. J. Robson

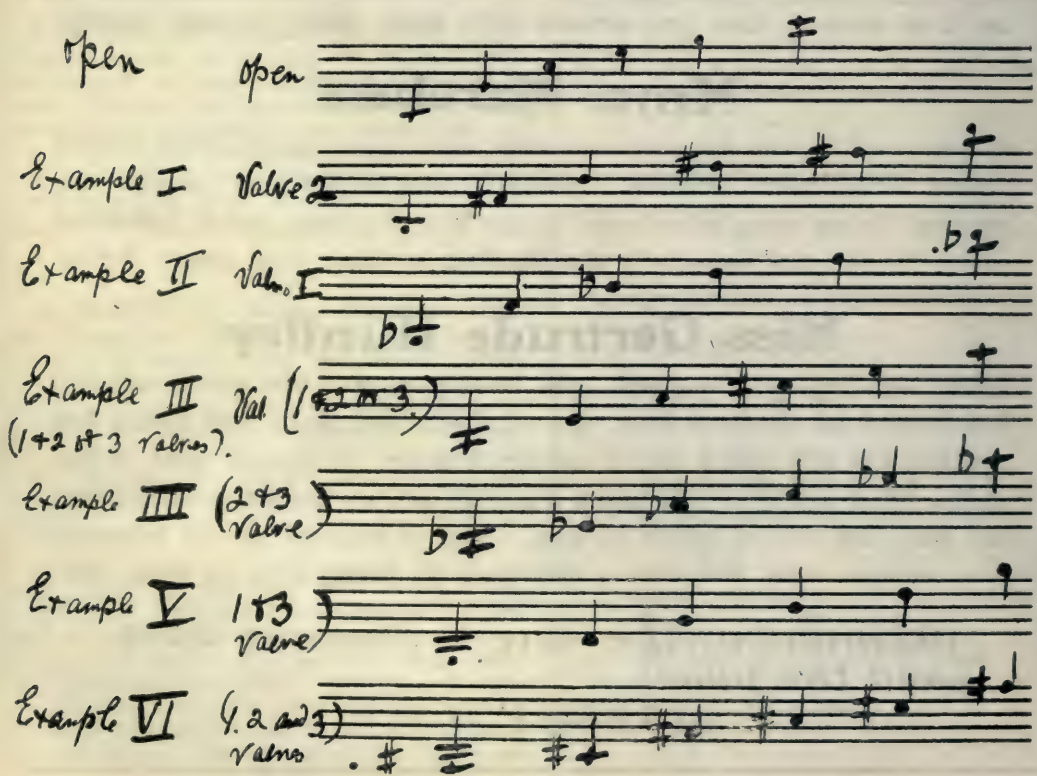
## ABOUT BRASS BANDS.

SOME admirable works on Instrumentation have been written by Berlioz, Kastner, Gervaert and Prout; but they are all limited to the Orchestra; or, at the most, only refer to the Military Band in a casual manner. Hence it is that orchestral writers find themselves quite at a loss when they have to write for a military band. It is well known that Meyerbeer had to call in the assistance of Wieprecht when he introduced the miltary band in the Coronation march of the "Prophete." There are plenty of instruction books for most of the military instruments, but they only deal with the instrument individually, and never collectively in order to show their treatment in combination.

It is therefore conceived that there is a want of such a work as the present on the Instrumentation of Military Bands.

### ON THE CONSTITUENTS OF BRASS BANDS

BRASS instruments have been so greatly developed during the last fifty years that some explanation of their construction is desirable. Any one examining the scores of Handel, Haydn, Mozart and Beethoven, will find that the horns and trumpets change their key according to the piece. By means of crooks, or additional pieces of tubing, they were made the requisite length to sound the tonal note. At the head of one piece will be found "Horns in D," at the head of another "Horns in C." The change was affected by adding a piece of tubing to the D horn, so as to lengthen it sufficiently to produce the note C instead of D. Alterations were



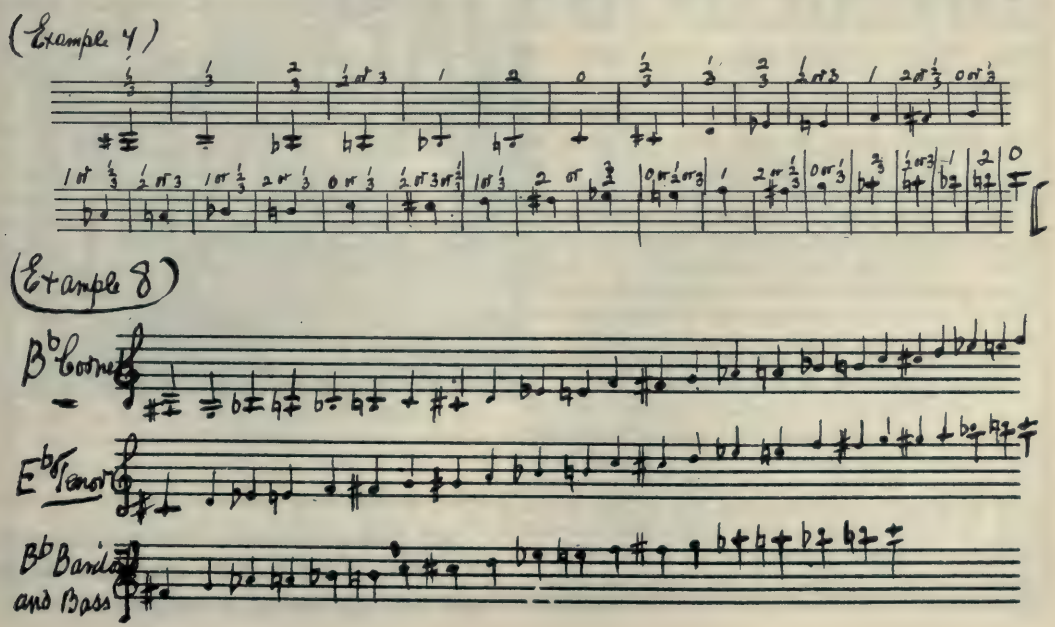
made by similar means to adapt the horns to the other keys of G, F, E, B and A. A like course was taken with the trumpets.

But about sixty years ago Adolf Sax, of Paris, conceived the happy idea of permanently affixing pieces of tubing to the instrument, but so constructed that the column of air should only enter the added piece upon the opening of a valve. There are generally three additional pieces of tubing attached; one for the second finger, producing a semitone; another for the first finger, producing a whole tone; and a third for the third finger, producing a tone and a half. They may be used separately or conjointly. If the second be opened, the instrument becomes a semitone lower, and the open tones, C, G, C, E, G, C, become B, F Sharp, B, F Sharp, B, (see example 1). If the first valve be opened the instrument becomes a whole tone lower, and the notes are changed to B Flat, F Natural, B Flat, D Natural, F Natural and B Flat, (see example 2). And if the third valve be opened, (or the first and second together), the tones become A, E, A, C Sharp, E, and A, (see example 3). If the second and third valves be taken together, the notes become A Flat, E Flat, A Flat, C Natural, E Flat, and A Flat, (see example 4). If the first and third be taken together, the notes become G, D, G, B, D and G, (see example 5). If all three valves be opened, the notes become F Sharp, C Sharp, F Sharp, A Sharp, C Sharp, and F Sharp, (see example 6).

Thus it will be seen that, by means of these three valves, the instrument is capable of sounding every semitone in the scale from F Sharp below to C above, (see example 7), and that, in several instances, the same note may be produced in several different ways. Thus, C Natural may be produced by the joint use of the second and third valves, as well by the open note, when no valve is used. Again, the note G may be produced by the joint use of the first and third valves, as well as by the open note, when no valve is used. Again, the notes A Natural, C Sharp, and E Natural, may be produced either by the third valve alone, or by the first and second together. Again, the note B Natural, may be produced either by the second valve alone, or by the first and third taken together. Again the note F Sharp, may be produced either by the second valve alone, or by all three taken together. Again, the note D may be produced either by the first valve, or by the first and third taken together. Again, the note E Flat, or D Sharp, may be produced either by the second valve alone, or by the second and third together.

But the modern development of brass instruments by no means ends here. Adolf Sax also introduced valved brass instruments of different lengths and sizes. Just as the Orchestra contains a family of string instruments, consisting of the violin, the viola, the violoncello, and the contrabass; so Sax introduced a whole set of valved brass instruments, commencing with the little soprano and ending with the Bombardon, two octaves below. In like manner, we have the contralto or cornet in B Flat, and the baritone or bass, an octave below it, and the big contrabass, two octaves below it. These instruments may be regarded as constituting a complete system.

The soprano and contrabass are too wide apart to come into contact with each other; but the contralto, tenor, and baritone are so close together as to have many notes in common. The tenor being midway between the contralto and baritone has some notes in unison with the contralto or cornet, and others in unison with the baritone and B Flat bass, (see example 8). It might be thought that



the tenor could be dispensed with, as all its notes may be produced either by the cornet or baritone. But on all these instruments, the middle notes are better than either the high or low notes. Consequently the notes of the tenor, in the middle of its scale, are better than the low notes of the cornet, or the high notes of the baritone.

It will be seen in numerous examples which I propose to give in this journal from month to month, that two E Flat tenors and one B Flat baritone are sufficient (if properly used) to sound the complete triad, and the most important notes of the four note chords.

I limit myself in the first instance to the family of brass instruments, which may be regarded as a brass quartett. They constitute a complete body of harmony, and are capable of producing everything except the higher range of notes, which are reserved for the clarinet, oboe and flute.

Those instruments will be treated in their proper place. I purpose to review the several brass instruments used in military bands and explain their merits and disadvantages.

W. J. Robson.

### TSCHAIKOVSKI'S OVERTURE 1812.

It has been requested by several bandmasters throughout the country, that Musical Canada would give in its Military Band columns, the history of several big works, including the Overture Sollennelle (1812), Tannhauser, the Liszt Hungarian Rhapsody (No. 2) and others, For the benefit of my readers who are not acquainted with those works, I shall be pleased to give the history of the Overture Sollennelle (1812) in this month's journal, and show how it came before the English speaking public, and treat the other works in their turn, from month to month.

The Overture Sollennelle (1812) was first brought into England, about the year 1897, by Mr. J. M. Rogan, bandmaster of His Majesty's Band of the Coldstream Guards, who brought it under the notice of Mr. Henry J. Wood, conductor of the Queen's Hall Orchestra, London, which is reputed to be one of the finest orchestras in the world. The Queen's Hall Orchestra produced it at one of their concerts under the direction of their conductor, Mr. H. J. Wood. It fell at once into public favor. It is to Mr. Rogan that we owe our acquaintance with this gigantic work in this country.

In 1812 Napoleon Bonaparte received the first check in his contemplated "conquest of the world." At the head of his hitherto victorious French Army he entered Moscow on the 15th of September. The inhabitants, the following day, set fire to the city, and the succeeding month saw Russia's ancient capital evacuated by the attacking army, when the great Napoleon commenced the disastrous retreat, the effects of which culminated in his subesquent capture and complete overthrow on the historic plains of Waterloo. In 1880 a church was erected in Moscow to commemorate those stirring events of 1812. Tschaikovski was inspired to write an appropriate solemn overture for the occasion of its consecration, and he succeeded in his task far more satisfactorily than is usually the case with composers when called upon to "write to order" as it were. Opening with the solemn rhythm of one of the hymns of the Orthodox Church, a sort of instrumental "recitative," goes on to narrate the story of the occupation. To this succeeds the depiction of the fighting of the two armies, in the Allegro ginsto, the alternating predominance of a distinctly Russian theme and the French "Marseillaise" furnishing one of the most thrilling depictive musical war pictures on record. As the French air is heard more and more faintly, typifying Napoleon's retreat, the opening hymn is again resumed, this time obviously as a hymn of triumphant thanksgiving. The final "Allegro" introduces the "joy bells" of the Russian Church, mingled with the strains of the Russian National anthem, one of the finest national melodies possessed by any country.

W. J. Robson.

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### WATERLOO NOTES.

WATERLOO, *December* 3, 1908.

THE Waterloo Musical Society has made a new departure. For a long time past the musical people of the town, including the churches, societies, and concert companies, have felt the want of a piano in the Hall, the annoyance and expense of having to engage a piano from Berlin for every performance and having, as a rule to put up with an indifferent instrument, having become so great that the Musical Society determined to step in the breach and remedy matters. Consequently they purchased and placed in the Hall for concert purposes an upright concert Grand from the celebrated firm of Gerhard Heinztman.

A concert was given on Wednesday evening, on which occasion the following artists from Toronto assisted:—Miss Brenda Smellie, Miss Twohey and Mr. R. S. Pigott. It is needless to say that all these artists gave the greatest satisfaction and were repeatedly recalled. Mr. R. S. Pigott will always be welcomed on a Waterloo Concert platform. The piano in question is a magnificent one and all its fine qualities were brought out by the splendid solo playing of Miss Twohey. Miss Twohey was also accompanist. Miss Smellie charmed the audience with her singing. Her numbers were "Voirci Moiren"—Tosti, "O heart of mine," and "She stoops to conquer."—Miss Smellie, was enthusiastically recalled. Among the local talent that assisted were Mr. Nathaniel Stroh, piccolo soloist, and Miss Mary Philp, accompanist. They received a rousing encore but owing to the very chilly atmosphere that prevailed Mr. Stroh found it difficult to manipulate the little piccolo and declined the honor. A quartette of brass instruments composed of members of the W.M.S. Band gave two numbers and pleased the audience immensely. The quartette is composed of the following gentlemen:—Mr. Henry Schaefer, solo cornet, Waterloo Band; Mr. Herb Philp, solo cornet, Waterloo Band; Mr. Alexander Bowman, solo French horn; Mr. Fritz Boffinger, solo euphonium. They will be a welcome addition to any concert performance.

### MANCHESTER BAND CONCERTS.

IN his report to the sub-committee of the Manchester, England, Corporation on the Band performances which have been given in the city parks during the summer, Inspector W. A. Wilks says that during the season 332 performances were given by bands on week days, including gramophone recitals and 180 performances, including gramophone recitals on Sundays, making a total of 512 for the season. Thirty-four bands were engaged for Sundays, and twenty-six for week days, exclusive of gramophones and auetophone. Twenty-seven parks and recreation grounds had week day performances, and sixteen had Sunday performances. The class of bands engaged compare most favorably with those of previous years, and the performances generally were satisfactory, with the exception of some of the week day ones.

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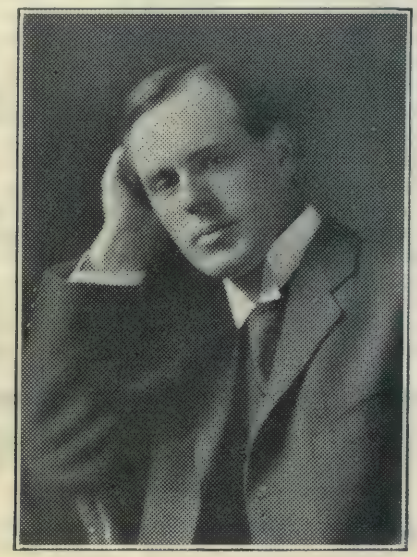
## TORONTO SYMPHONY ORCHESTRA.

THE Toronto Symphony Orchestra gave their first concert under the management of Mr. H. C. Cox and his committee at Massey Hall, on December 8th, before the largest gathering they have yet attracted. There is vitality in this organization as is proved by the steady development they have made since inauguration under the intelligent and musicianly direction of Mr. Frank Welsman. What one specially admires as betraying the influence of Mr. Welsman is the refinement of tone and phrasing being manifested in their playing as a whole, and which is remarkable for so young an orchestra. With increased support from the Toronto public and with patronage from outside points the orchestra must become a leading musical institution of Canada. The principal work given was Schubert's Unfinished Symphony, in which some critics profess to find a story or programme, but which to me is simply very beautifully elaborated music by a master composer. It was in this work that Mr. Welsman revealed his most luminous powers of interpretation and in technical details the results of his patient rehearsing and instruction. The music was disclosed in its delicacy and symmetry and in the forte sections anything like boisterous storminess was avoided. The overture to "Euryanthe" was excellently played in the main essentials, and the Berlioz Racoczsy March, one of the Slavonic dances of Dvorak, the Danse Macabre by Saint-Saebs were all creditable achievements. The audience were delighted and from every hand came eulogies of the work of the orchestra. The solo singer was Mme. Gadski, whose voice and singing were supremely satisfactory, and a joy to hear. Elizabeth's aria from "Tannhauser"; Schubert's "Erl King," and Brunhilde's call from the Walkuere evoked fervid demonstrations of applause. Her rendering of the Schubert song was a revelation in its dramatic significance and its wondrous play of tonal nuances. The concert altogether will long be remembered as one of the most enjoyable events of the season.



MR. FRANK WELSMAN

MR. H. C. COX

Chairman of the Executive, Toronto Symphony Orchestra

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The Bell Piano Warerooms, 146 Yonge Street, have been gaily decorated for the Christmas season, the decorations consisting of crimson bells, holly, mistletoe and evergreen wreaths.

MME. GADSKI

The Great Soprano

## LOCAL NEWS.

MR. J. WALDREN, the Bandmaster of the Royal Grenadiers' Band, has gone to the Old Country, via Rome. During his leave of absence the Band will be under the direction of the Band sergeant.

Band business is practically at a stand still.

The majority of members have been engaged at the roller rinks. Now that the weather has changed a bit and snow and ice have shown themselves in places, a number of musicians have found employment at the ice rinks.

We are pleased to note that our Kilties Band, the 48th Highlanders, under the able directorship of their popular bandmaster, Mr. John Slatter, have had a very busy month, filling some important engagements, including the Fair of All Nations, held in Massey Hall, and the "Flower Show" at the Arena. Also the grand Scottish concert given on Thanksgiving Day at Massey Hall, Society Ball at the King Edward Hotel, as well as the dance given by the Daughters of the Empire at the Temple Building. A number of engagements have already been booked for next season and the prospects are very bright and encouraging. This popular Band are getting out a beautiful Christmas and New Year's card, which they intend sending to their confreres throughout the Dominion, and to their comrades, the band of the famous Gordon Highlanders. Such acts as these serve to create a better feeling amongst bandsmen, and help to bring about that spirit of friendship that should exist between all bands and bandsmen.

## THE ORCHESTRAS.

THE Orchestra at the Star Theatre is in very fine form under that exceedingly talented leader, Mr. Jas. E. Blea. He is one of those leaders who knows the way to handle his men and keep them together by his ever pleasing and social manner, on the other hand Mr. Jas. Blea should be proud that he has musicians like the cornet Mr. Andrew Voss, who a few years ago, toured the Old Country as solo cornetist of the Kilties' Band, when they were received by command of the King, also Mr. Fred. Weaver, pianist, who is certainly a splendid help to the orchestra.

MR. JOHN ROSS ROBERTSON has generously donated to the Sick Children's Hospital, a little folding Bell organ, which can easily be moved to the children's bedsides and it is certainly a great source of enjoyment to the little afflicted ones.

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TORONTO, *December* 29, 1908.

BUSINESS in all branches of the music trade is just now more than usually active. With most, houses, November was good, and December is still better. Writing within three days of Christmas Day it is satisfactory to be able to say that locally the Christmas trade has been much in advance of what was expected, and expectation had reason to run high.

A feature of the Christmas business has been the unusual proportion of ready money transactions for the most expensive instruments. What is called "the city trade," has been very lively all this month, and in the two weeks just closing, has assumed proportions which have taxed the transportation facilities of many of our best equipped firms to deliver goods on time. While the "small goods" demand—guitars, mandolins, violins, musical boxes, etc.,—has been phenomenal, pianos, piano players, and miniature grands, have all been an excellent sale this month, and these have been instruments ranging in price from five or six hundred to twelve and fifteen hundred dollars. It is not surprising, in these circumstances, that one well known manager remarked to me the other day: "Don't you observe that I am wearing a perpetual smile, my boy?" And he does.

The trade for the spring and summer months was quiet, and a poor year was, as a rule anticipated, but the fall activity has been so decided that most houses will be financially ahead of 1907.

Local payments, with a few minor exceptions, are reported to be well within average for this time of year. And outside paper is being met in a way that shows beyond question how much more easy money is now than was the case a twelve months ago.

With the house of Nordheimer business is reported as generally good, both in the city and outside. The Nordheimer piano and the Steinway piano have both been remarkably good sellers this fall. Orders from travellers and local agents are liberal, and remittances are satisfactory. The local demand has been active. Mr. Shelton reports the small goods department as being "kept pretty busy."

Heintzman & Company find business more active than has been the case for many past Decembers. This house especially, has carried through lately quite an unusual number of cash sales for expensive instruments, notably the Heintzman & Company's piano players, mission players, and the Heintzman & Company's miniature grand piano, which latter has become quite an especial favorite. Heintzman & Company find both the city and the outside trade exceptionally good, and payments leaving no cause for complaint.

The new piano warerooms of the old firm of Heintzman & Company, Limited, opened at 242 Dundas Street, London, Ont., may be fittingly described as a veritable palace of music and art. Perhaps nothing more genuinely artistic will be found anywhere on the continent. The closest attention has been paid to the most minute detail of decoration, comfort and convenience. The local manager is Mr. J. A. Croden.

Mr. John Wesley, manager of the Mendelssohn Piano Company, says business with him has picked up wonderfully in the past couple of months. Mr. Wesley thinks prospects for the trade are very good.

The R. S. Williams & Sons Company are too busy to do much talking. Every department is pretty active. The New Scale Williams piano is in large request, and player pianos are in daily increasing demand. Mr. R. S. Williams believes the current financial year will be the best in the history of the house. Reports from the Winnipeg branch are excellent. And all round prospects are first rate.

The Mason & Risch firm are busy. Mr. Henry H. Mason says business with them is well up to what it was last year, if not a little over. While no special line is just now being particularly run on, orders from the country for good pianos are liberal. The city trade, says Mr. Mason, has been especially good, payments are good, and the outlook promising.

Messrs. Gourlay, Winter & Leeming, have found a considerable improvement both in their outside and local trade since September. The Gourlay piano is in a steadily increasing demand. Orders from country agents are liberal, and are for a superior line of goods. Payments are a fair seasonable average.

Whaley, Royce & Company find a marked improvement in trade lately. There has been an excellent retail counter trade. Mr. Whaley says the outlook is encouraging.

The sales of the autonola, which the Bell Company claims to be the most natural player piano made, have attained considerable proportions and the Bell Company point with pride to the great number of Toronto's prominent citizens who have purchased them.

A good trade is moving with the house of Gerhard Heintzman. Mr. Killer says prospects are promising and payments a fair average.

Messrs. Weatherburn & Gliddon and Mr. Thomas Claxton both report a good active Christmas trade.

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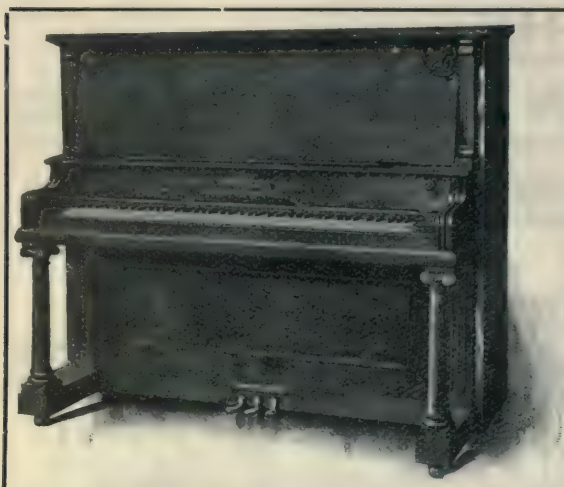

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## MISS ETHEL SHEPHERD.

THE portrait that MUSICAL CANADA presents this month on the outside cover is that of a vocal instructress at the Conservatory of Music, who is well know all through the Dominion, and in the United States, where she at one time resided. Miss Shepherd has had a most interesting, successful, and quite exceptional career, her earnest studies having taken her from Canada while very young to different parts of the Union, including New York city, and finally Paris, where she was the pupil of the celebrated Jean de Reschke. While an excellent singer herself, she has now for several years devoted her chief energies and time to the art and science of teaching with the most flattering success as attested by the large number of pupils who have been sent out by her to various churches and institutions of learning. Indeed, so great has been her application and industry that a recent illness was no doubt caused by over concentration on her work and the ardour with which she throws her entire sympathies into relations with her numerous pupils. At present however, we are glad to state that Miss Shepherd has resumed teaching at the Toronto Conservatory of Music and is completely recovered and in the best of health.

Miss Shepherd is not only a pleasing vocalist and instructor in that art, but also a very capable musician and an accompanist of much ability. She studied the piano under Dr. Edward Fisher, and is a good theoretical musician. Her pupils excel in artistic reading and interpretation of all varieties of music, while in technique and method she is sufficiently eclectric and discriminating throughout. Besides the famous Jean de Reschke her own teachers at different periods, have been Frank King Clark, and Oscar Saeger. Her voice is a highly pleasing soprano and she is proficient in several languages.

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MR. G. P. SHARKEY, the well known manager of the Bell Piano Company's Toronto warerooms, was on Saturday evening, January 16th, presented with a handsome diamond studded gold jewel, by the St. Patrick Chapter, Royal Arch Masons, No. 143. This Chapter, which is the largest in Toronto, having more than five hundred members, is noted for its musical entertainments. Mr. Sharkey has been secretary of the Musical Committee for the past four years and the officers of the Chapter in honoring him with the jewel expressed their great satisfaction with his efficient services.

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Mr. T. A. Lawson, C.A., for many years manager of the Newcombe Piano Company, has resigned his position with the Newcombe Company, and will in future, practice as a consulting accountant in association with Mr. H. T. Caniff.

## OUR LONDON LETTER.

London, January 15.

The question of a state-endowed or municipal opera has again attracted to itself some attention in the London press. This renewed agitation has been set in motion by the publication of a book of essays entitled "Studies and Memories" by Sir C. V. Stanford. The distinguished professor is himself strongly in favour of some such scheme of assisted opera; but in the opinion of many well qualified to form an accurate judgment state or municipal aid would not in the long-run be of great benefit to this branch of musical art. In the first place it would have to compete against the Royal Opera Syndicate or else make an arrangement with it to secure an open field. Furthermore, judging from what one knows of municipal enterprise, an opera controlled by such a body as the London County Council would hardly be likely to be an artistic success. It is probable that the Paris Opera is the most representative of the municipally aided houses; but it should not be forgotten that none of Wagner's works were produced there until long after they had been written and that some of them have not even yet had a hearing. After all, London can show a better record in t at respect. In Paris large sums are spent every year in producing operas by French composers who have certain rights in this regard—many of these works achieve little or no success and after one or two performances, are forgotten. One is afraid that very much the same kind of thing would go on in London, possibly even to the exclusion of undoubted successes by foreign composers. Patriotism is a good thing, but it is bad for art. Apart from this, no doubt, the ratepayers would be called upon to contribute a large sum yearly towards the amusement of a small minority drawn from a class that is quite capable of paying for what it wants.

A curious fact regarding Sarasate and his violins has recently been made public. It appears that in his will he originally bequeathed his Stradivari, dated 1713, to the trustees of the South Kensington Museum in London, as a remembrance of the welcome and the success which he obtained in England; but by a codicil to the will, dated June 1894, he revoked this bequest and left his violin to the Conservatoire of Music at Madrid. It has been suggested that owing to the growth of interest in classical music a visit to England which Sarasate made at about the date of the codicil was not so successful as the former ones, and that the consequent disappointment led him to alter his original decision.

Miss Kathleen Parlow has been touring on the Continent of Europe with great success. At the Bluthner Hall, Berlin, where she appeared recently, she was recalled many times, and compelled to give several encores, her playing of the Brahm's Concerto arousing her audience to a high pitch of enthusiasm.

Some idea of the musical activity of London may be formed from the fact that over 1,000 concerts were given during 1908 in the Albert Hall, St. James' Hall, Bechstein Hall, Æolian Hall, and Steinway Hall. This large total does not include the Queen's Hall—the principal concert room of the metropolis—the Salle Erard and other places used for this purpose, so that it is very probable that the entire number may reach 2,000. Evidently the task of the London musical critic is by no means a light one!

A viola ascribed to Gio. Paolo Maggini was sold at Puttick & Simpson's last month for the sum of £45. It belonged to the late Earl of Lovelace, and it is of interest inasmuch as it possessed a well authenticated history to the effect that it belonged to Mozart. One would have expected it to have fetched more on account of its association with the great composer, even although its connection with the maker to whom it was ascribed is somewhat doubtful.

Mr. Wilhelm Kuhe, the aged pianist, who is now living in retirement at Brighton, and who attained the great age of 85 on December 10th, links up the music of the past with that of the present day, as he remembers being taken by his mother when about five years old to hear the ever famous Paganini. In this connection may be mentioned the instance of Mr. Thomas Lintott, an amateur violinist, who died in London several years ago at a very advanced age, and who, in his young days had played in chamber music with Paganini and Dragonetti.

An interesting and appreciative article on choral music in Western Canada has appeared recently in *Musical News*. As the writer, Annie Glen Broder, infers, it is in many places up hill work to get even the professed music-lovers of the busy Western towns to take a constant interest in serious music; but much is to be done if the conductor and a few others have the necessary enthusiasm, and that does not seem to be lacking.

Sir Edward Elgar's new symphony seems to be carrying all before it. Four performances have already been given in London, and a fifth is announced to take place shortly. It will be conducted by the composer as it was when played at the special Elgar concert given by the Queen's Hall Orchestra on January 7th. The production of the work has been arranged at the leading musical centres on the Continent. Messrs. Novello, the publishers, have issued a miniature full score, but at present the scores and parts are not in print. A fee of fifteen guineas is charged for the performing rights, which are only granted to orchestras of the first rank.

The Worshipful Company of Musicians offers five prizes for a special piece specially designed for performance by a full military band. The prizes are fifty, twenty, fifteen and ten guineas (two). The competition is open only to British subjects and scores are to be sent in before March 31st, 1909.

"Chevalet."

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## OUR NEW YORK LETTER.

NEW YORK, *January* 22, 1909.

THE Metropolitan Opera House is certainly not bothered with any petty traditions. Among the many changes and innovations which have been instituted of late has been the engaging of an experienced theatrical manager and producer, Charles Dillingham, to look into the business department of the institution and report thereon. For two weeks Mr. Dillingham thoroughly overhauled the mechanism of the Metropolitan and has presented a report of his observations, suggesting some changes and improvements, some of which will go into effect immediately, some next season. Just what is contained in Mr. Dillingham's report has not been made public, and it does not seem likely that it will, but possibly it will leak out bit by bit.

Later on in the season a quartette from the Metropolitan will go on tour. Boñci and Herbert Witherspoon will be the tenor and bass. Ricardo Martin, the young American tenor, who came into prominence last year as the first tenor of the San Carlo Opera Company, is winning many laurels at the Metropolitan. He has become a great favorite with all the local opera goers, many of whom consider him the nearest approach to the incomparable Caruso.

At the Manhattan the redoubtable Hammerstein is holding his own. With Melba, who has just finished her season there,—Tetrazziñi, Mary Garden, Zenatello, Sammarco et al, he has given some notable performances. "Peleas and Melisande," with Miss Garden and Dalmoris is as popular as ever. Constantino has become a great favorite with the public for his beautiful tenor voice.

Owing to the Christmas and New Year's holidays concerts were few and far between, but again they are picking up, and from now till the end of the season there will be many notable events each week. With the New Year the concerts began again. On the 2nd, Miss Florence Gale, assisted by Miss Maud Powell, violinist, and Miss May Mukle, 'cellist, gave a piano recital in Mendelssohn Hall. Miss Gale is a capable piano teacher of this city, and her recital served to keep her in the public eye, and gather her many friends together to hear her play. Miss Powell did not play solos, but joined Miss Gale in a sonata, and the three artists played the Saint-Saens trio in F. The violinist, however, again displayed her beautiful art. She has a big, rich tone, abundant technique and unusual temperament. This American violinist is one of the commanding figures in the violin world to-day, and her appearances in New York are all too few. Miss Mukle, too, was in fine form. She draws a warm tone from her instrument, and always plays in a most finished manner. She has established herself as a favorite with concert goers all over the continent. The Maud Powell trio, consisting of the violinist and 'cellist just mentioned, and also of a sister of Miss Mukle, Miss Anna Ford, is meeting with deserved success this season.

Among the many distinguished artists who have appeared with the New York Symphony this season, Miss Geraldine Farrar of the Metropolitan Opera, the young American prima donna, who has won as great a success here as she did in Berlin, was one of the most popular. She sang on January 3rd and 5th, and helped to draw crowded houses to both concerts. Her beautiful voice and attractive personality make a pleasing appeal to the senses. She does not sing songs as well as she does opera, to be sure, but one could excuse anything to listen to such a wonderful voice. The programmes of these two concerts were noteworthy for another reason. The much talked of Elgar Symphony in A flat, Op. 55, was presented for the first time in America. It proved worthy of the distinction. It is a noble, massive, and in places an inspired work. The local and English critics have variously chosen the several movements for particular praise so I shall add my voice to the rest and shout for the finish. To me this part of the work is truly inspiring. It moves with dignity and grandeur, and is far more emotional than is usually the case with this or any other English composer. One of the New York critics has declared that this is the first Symphony since Brahms, but when you stop to think of it that might mean anything, for Strauss and the rest are not writing symphonies, but tone poems.

However, it is a splendid work in many respects, and will add to Elgar's fame. Incidentally, the work has already been played many more times in America than it has been in England. Mr. Damrosch is a capital programme maker, and he pro-


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mises some splendid concerts before the end of the season, including a Beethoven and a Tschaikovski series.

The inimitable Boston Symphony is giving its usual series of concerts here. At the third one Mischa Elman was the soloist, and I heard him play the Beethoven concerto in D major. Despite the fact that his violin was off color owing to the changeable weather he played magnificently. His great technique, fire and brilliancy, grip the audience, and always win a tremendous ovation for him. The "Kaliedoscope" variations by Noren—a work which has stirred up quite a lot of discussion of late—was another number presented. Noren is extremely clever, and shows himself to be a very thorough master of counterpoint and instrumentation, but at times he is merely puzzling and heavy. However, the work was an acceptable novelty. The programme closed with a fine performance of Strauss' tone poem, "Death and Transfiguration." The orchestra played magnificently, as usual. Max Fiedler, the new conductor, seems to be as popular as his predecessor.

Ossip Gabrilowitsch gave his first New York recital on Sunday, January 10th, in Carnegie Hall. Few pianists are more popular here than this young Russian, a fact that is proved by the unusually large audiences which always attend his recitals. On the 10th Carnegie Hall was filled, and his reception was a most enthusiastic one. One cannot speak too enthusiastically of Gabrilowitsch. He is a great pianist. His technique, his touch and his interpretation are all of an equally high order. There is nothing wild and untamed in his playing. He is extremely refined and polished. His playing is rather more delicate than massive, yet he is never at a loss to produce a broad effect when required. There is good reason why Gabrilowitsch is so popular here. He is a great artist, and a sane, cultured, entertaining gentleman personally.

The Hess-Schroeder quartette made its debut in Mendelssohn Hall on the 14th. The two names Willy Hess and Alwin Schroder were enough to attract the public, for the former long ago made himself popular as concert master of the Boston Symphony, and Schroder was a very considerable part of the Kneisel quartette. For a first concert it was all that could be expected. As a whole it was admirable, but I think Mr. Hess must use only a passably good violin, for it sounded rather squeaky at times. But the body of tone and the precision of attack and rhythm was all that one would expect from such a quartette of artists. The other two members of the organization are: Mr. J. von Theodorowitz, second violin; and Mr. EmileFerir, viola. The Beethoven Quartette in E flat, Op. 74; the Davidoff Quintette, Op. 40; and the Schumann Quartette in A, Op. 41 No. 3, made up the interesting programme in the Davidoff Quintette, a mediocre work, Mr. Wassily Saponoff, conductor of the Philharmonic Symphony, played the piano part. The Quartette was enthusiastically received, and will soon be generally recognized as one of the greatest in America.

Mlle. Germaine Schnitzer was the soloist with the Russian Symphony on January 14th, the same evening as the Hess-Schroder concert—playing the Ukrainian Rhapsodie of Liapnow, a work which, unlike so many we hear of the Russians of to-day, is worthy of a place on a programme, especially when played as Mlle. Schnitzer played it. She is a pianist of great talent. Her technique is wonderful, even in this day of piano fireworks. She plays with the greatest relaxation and practically never strikes a wrong note. Piano students should watch her play in order to learn what real relaxation means. I am anxiously awaiting her appearance in recital.

A young artist who bids fair to win yet greater praise for American talent is Albert Spalding. He made his first appearance here in recital on the 16th in Carnegie Hall and immediately established himself as one of the commanding figures in the violin world to-day. In the first place he is agreeable to look at, and appears to be just what he

really is, a young, manly, refined, modest gentleman. A boy always accustomed to luxury and refinement in his home he shows it in his playing, for he is finished and artistic to a degree. In the first part of the programme he was hardly at his best. He is not quite old enough, perhaps, to get all there is out of the Kreutzer Sonata, but he will in time sure enough. In the Veraciñi Minuet, Gavotte and Gigue, and in the last group he was splendid. He has a large, rich tone, and apparently plays a beautiful instrument. His technique is equal to all demands, and fortunately he never tries to dazzle with deep technical "stunts." All in all Spalding is one of the most satisfactory artists I have heard for some time. The pianist with him, Mr. Alfredo Oswald, deserves more than passing attention. He accompanies Mr. Spalding in a highly praiseworthy manner, and as a soloist he had a decided and well deserved success. I do not remember having heard the threadbare 6th Rhapsodie played better for a long time.

Miss Maria E. Orthen gave a song recital in Carnegie Hall on the 17th. It was her New York debut, and it served to establish her in the city. She sang a programme made up of songs by Brahms, Wolf, Richard Strauss and Max Reger, all of which were sung in a most artistic manner. Miss Orthen has an agreeable soprano voice of good range and power, and she uses it well; but she excels principally as an interpretation artist. She shows a splendid knowledge of German lieder, and she aroused genuine admiration and enthusiasm. The Reger songs were most acceptable novelties, and won instant success when so admirably interpreted by Miss Orthen.

The Volpe Symphony gave its second concert in Carnegie last evening and again showed that it is a most deserving organization, and plays unusually well. It is entirely composed of instrumentalists who have played or are still playing in restaurants, etc., for a living. Mr. Volpe gathered them together and has made a very good orchestra out of them, and one that receives considerable attention and patronage. It was a Mendelssohn Commemoration programme, and contained the 4th (Italian) Symphony; the Aria "Hear Ye Israel," from Elijah; the Adagio, from the Quintette Op. 87, arranged for strings by Mr. Volpe; the Overture, Scherzo and Nocturne from "A Midsummer Night's Dream"; the E minor violin concerto and the "Ruy Blas" overture. Mme. Langindorff, mezzo-soprano, formerly of the Royal Opera at Vienna and the Metropolitan, New York, sang the Aria. She possesses a beautiful rich voice of unusually fine quality, which she knows how to use. And she is most artistic in her interpretations, a fact apperciated by the audience which applauded her most enthusiastically. Mr. Albert Spalding played the concerto, and I have not heard him in better form than he was upon this occasion. He showed more feeling and depth than formerly, and made a tremendous success.

There was a row at the Manhattan Opera this week, and Miss Mary Garden threatened to leave, but it was all patched up in a day or two. The first performance of "Salome" will be given next Thursday. Miss Garden sings the chief role.

SYDNEY DALTON.

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## HERE AND THERE.

BY FIDELIO.

I SHALL be glad to receive items of special musical interest from teachers and others who are struggling along the thorny pathway to success.

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Mr. W. Y. Archibald, the well known teacher of voice production, who is choirmaster of the Church of the Ascension, has gathered a fine choir together, numbering some fifty voices and has been warmly praised by the officials of the church for the excellence of his training as revealed by the singing of the choir.

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Two very popular and earnest young soloists Miss Laura Homuth, soprano, and Miss Bertha Kerr, contralto, are gaining prominence in musical circles for their solo work at Bloor Street Baptist Church.

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Mr. Arthur Blight's Annual Song Recital takes place on Saturday evening, 6th current, to which I will make reference in next issue of this journal.

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The Mendelssohn Choir Concerts in the early part of this month are of interest to us all, and in this connection I may say it is whispered that Dr. Vogt proposes disbanding the choir for a time in order that he may go ahead to study orchestral conducting. I also hear that the choir may not go to England and if this be so there is no one to blame but two over raw and injudicious amateur music writers—one on an evening paper and the other on a weekly, who by their foolish gush and want of journalistic tact, have not helped the choir. The Mendelssohn is indeed a superb choir and it will be unfortunate if the English trip is side-tracked. To the choir and its conductor, Dr. Vogt, I would say,

"Now's the day and now's the hour,
On to victory."

---

The Schubert Choir's concerts on the 22nd and 23rd of this month are attracting widespread interest. Mr. Fletcher has a force of singers this year of high excellence. From reliable sources, I am told, the choir, by the quality of its work at rehearsals, has created somewhat of a stir amongst musicians who know first-class choral singing when they hear it. The famous Pittsburg Orchestra, under Emil Paur, will also attract attention. Mr. Paur is to be banquetted when he comes to Toronto.

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Mr. Edward Strong, the eminent tenor of New York, has been engaged as soloist at the perform-

ance of "The Redemption," to be given by the Festival Chorus under Dr. Torrington on Good Friday.

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Mr. Arthur Blakely, the clever organist, gave one of the most interesting recitals it has been my pleasure to attend, in Sherbourne Street Methodist Church, on Saturday, 16th January last. Mr. Blakeley's programme was well and intelligently drawn up and served to illustrate the present day school of organ playing and composition as demonstrated by such eminent English organists and composers as Lemare, Faulkes, Hollins, Dr. Peace and Woolstenholme. Mr. Blakeley's playing was of a high order—his technique, beauty of expression, phrasing, certainty of attack and appropriate interpretation being at all times in evidence. The Sherbourne Street organist gets his effects by legitimate means and his work is that of the sincere artist.

---

The National Chorus Concerts are over for another year, and to Dr. Ham and his fine body of singers I offer warmest congratulations on their artistic triumphs. I had the pleasure of shaking hands with Mr. Damrosch at the banquet given in his honour at the National Club at the close of the Monday evening concert on January 18th. Mr. Damrosch spoke in high praise of the singing of the chorus, remarking that for enthusiasm, tone, precision in attack, and beauty of utterance, this work was beyond criticism. Mr. Damrosch also hoped the chorus would visit New York and entertain the people of that great city with their fine singing. Dr. Ham's chorus has a big future ahead of it and with an augmented male section next season, he will be able to do great things. So certain am I of the future of Dr. Ham and the National Chorus that I venture to predict a whirlwind of success next season not only in Toronto, but probably in Buffalo or New York. Dr. Ham is a chorus maker of whom we are proud, and one must have discerned his remarkable familiarity with the orchestration in the works for chorus and orchestra, his conducting being specially intelligent and effective, calculated with a view of obtaining legitimate results.

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Miss Marie C. Strong is having much success at present with her pupils at the Nordheimer studios.

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Miss Strong is a clever, conscientious and intellectual vocal teacher and her work is always for the welfare of the pupils.

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A young tenor with a very smooth and pleasing voice, Mr. Ralph Green, a pupil of Mrs. Bradley, has been appointed soloist at Jarvis Street Baptist Church.

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The choir of Trinity Methodist Church, under Mr. A. L. E. Davies, intend giving Mendelssohn's 95th Psalm in the Church on Wednesday, February 3rd. I shall have something to say next month as to the work of Mr. Davies and his choir.

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Several of our local church choirs have begun work on special music for Easter.

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I congratulate Dr. Torrington on his recent appointment as organist and choir director at High Park Avenue Methodist Church, where there is a fine choir of about sixty voices. There are very few people who have done as much for the cause of music in Canada as Dr. Torrington, who, it is hoped, will enjoy many more years of usefulness and success. It is my intention to drop in and hear his choir in West Toronto some bright day.

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## THE PIANOFORTE COMPOSITIONS OF MENDELSSOHN.

CENTENARY OF HIS BIRTH, FEBRUARY 3, 1909.

BY SIEGFRIED HERZ.

NOT the muses only, but the destinies also have their favorites, and whom the former bless with their favors, the latter shun in most cases. But seldom do we meet, on his plane of life, the one chosen, over whose head both powers join friendly hands, and whose life they endorse with the conditions for harmonious formation. One of such fortunate beings was Felix Mendelssohn Bartholdy. A nephew of the great philosopher, Moses Mendelssohn, Felix was born, a son of Jewish parents on February 3rd, 1809, in Hamburg. His father, Abraham Mendelssohn was the president and joint founder of the still existant and flourishing Berlin banking house, bearing his name. His own high culture, together with the refined artistic taste of his intelligent and tender-hearted wife, Lea, sister of the Berlin patron of Art, Bartholdy, whose name the family joined to theirs later on, made his house a place for the cultivation of art and science, and was a meeting place for their most eminent representatives. The brothers, Humboldt, Varnhagen's, Schleiermacher, Hegel, Gans Boeckh, Zelter and others were frequent visitors to this rendezvous. Thus the conditions surrounding home life proved exceedingly favorable for the artistic evolution of the son.

On airy heights, he wandered free from sorrow, not attacked by the griefs and calamities of ordinary life, free from the dissensions and struggles which annoy the artist's soul. Without pain, he wrested the blossoms from his genius, and his bread was always gained without tears. His artistic life and his human existence flowed together in pure harmony. As his compositions were those of sweet melody, so too was his life characterized by simple beauty. Still after death he continues to live with us, the same radiant form as the world once knew him. Seldom has one of our great composers been loved more fondly during his life time. While there were greater men than he, than Mendelssohn, however, were none more amiable and graceful. It is, of course true, that the character of a hero is not matured in sunlight; shadows and struggles and great pains are necessary. Thus it is that Mendelssohn did not become a heroic character, that is to say a hero of tones. He was lacking a superabundance of genius, the heaven assailing power, the determined originality which go to make that. He did not descend into the gloomy depths of mental contest and struggle. It was in a world of self-satisfied beauty and cloudless purity where his music found its paradise. No storm of passi n vibrates in these melodies, wherein an almost feminine feeling is concealed.

Mendelssohn in pianoforte literature may be called the first of the elegant romanticists of the drawing-room. He was a personality of a superior, even of a dangerous polish. Out of this over-refined literary sphere, where passion is obliged to become elegant, and where simple judgment without amiability does not exist, but only a smiling *laisser faire*, this elegant style penetrates right into the romantic. The old folk songs, the simple and enduring *ritornellas*, the sounds of long forgotten melodies, the dances of the elves, the love scenes by moonlight, are played before an audience of happy people. As one phase succeeds another, each comes so naturally no e citement is produced, the piece terminates in the best possible manner; A nice figure of accompaniment is formed, which continues for some bars, then a theme, melodious and insinuating comes forth. The different parts of the verse are distinctly divided, little cadences divide the principal section, at the end appears a miniature canon or otherwise a phrase of intrinsic value, which leaves a good impression.

At the head of this class of composition for the pianoforte, stands Mendelssohn, His "Songs Without Words," of which six books appeared during his lifetime and two after his death, have given a definite character to this type of music. All the technical discoveries of that time were by him adjusted for use in the "salon." The folksongs were overcultivated. The "Volkslied" in A minor is surrounded towards the end with octaves, which are *technic* devoid of feeling. The "Dead March" seems, in comparison with that of Beethoven, as if it had been written for a Marionette Show. The "Spring Song" appears to be overdrawn. Everything is so nice, so awfully nice, and it insists

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continually that it *is* nice. Till at last, after we are grown up, our love for it wanes, and at the best, we may play this or that piece in a quick tempo, perhaps the "Spinning Song," which is the best of them all.

From the romantic parlor music of Mendelssohn, it is necessary to separate one part, which is equally and continually liked by children as well as adults: the Elf pieces. Elf music, gay gambols of goblins, mixed with a little sentimental song, suited him wonderfully well. Indeed his "Midsummer Nights Dream" Overture, which he composed at the age of seventeen, he did not surpass in geniality later on. Of such Elf or Goblin pieces, there are four for the pianoforte. The first of the Elf pieces, which we find in the "Characteristic Pieces," Op. 7, starts in E major, is written in a very quick tempo, and ends very nicely in a minor key. The second, Op. 16, 2, starts in the reverse way, in E minor and closes very excellently in a major key. The third is the "Rondo Capriccioso," Op. 14, so much overplayed by most pianists. This piece is really very much nicer than it appears to be to-day, as it is as a rule so monotonously performed. At least the F sharp minor "Scherzo," with staccato and singing themes, is a remarkable piece.

Mendelssohn was one of the few great musicians who lived in an atmosphere of joy and brightness from his light-hearted youth up to the time of his exalted position in his conservatory at Leipzig, at the zenith of which he died. Mirthfulness and happiness are reflected in his works where never a storm breaks a beam, and never a sigh is found to move to tears. The pieces seem to send friendly greetings everywhere, which are reciprocated from grateful listeners. Not often did Mendelssohn play in concert, but gladly accepted invitations to to do so, and so beautiful was his playing, that the technic appeared more difficult than it really was. His music is constructed mostly with sustained notes, melodies started with the left hand and continued with the right hand, giving one the idea of the combined technical effects, which in the middle of the last century, were presented in all forms from the rolling waves, and the sustained melodies of Thalberg, to the broken Appoggiatura chords of Chopin. This kind of technic finds in Mendelssohn, at the end of the Serenata, in the first movement of the D minor concerto, in the E minor prelude, the most pleasing execution. His concert pieces rendered him the object of heartfelt thanks,—which in other quarters came up to the point of envy. So was it with the B minor Capricioso, and the two pianoforte concertos, which appear in the technic to be an homage to Weber, whom Mendelssohn greatly admired.

The third group of Mendelssohn's pianoforte works, besides the short stories and concertos, are the Bachiana,—or more correctly, Haendeliana. Historical and aesthetic feeling is a fundamental attribute of the natural disposition of the romantic. Mendelssohn's endeavours for Bach and Haendel in reviving their works, have become one of his greatest merits, and the style of the latter is exemplified in some of his "Character Pieces." Their melody is of the sweet, old-fashioned style, and we remark a cleverer fugue movement. To these belong the Fantaisie, Op. 21, with their three contrapuntal movements. Also the famous E minor fugue and its companions in Op. 35, is a parlor fugue, constructed altogether differently from that of Bach. At last we are reminded of the "Variations Serieuses," composed in 1841—the purest, best and most massive work which Mendelssohn ever wrote for the pianoforte. It is without any trivial idea, filled with ingenious contours and harmonies, a splendid construction, but—absolutely dependent on Schumann

"Mendelssohn is the Mozart of the 19th century, the brightest musician, who fathomed most clearly, and is the first to conciliate the conflicts of the times," said Robert Schumann. In fact, it was Mozart, who in companionship with Weber, gained extensive influence in the artistic evolution of the master, and who, like the latter, shows marks of intimate relationship with him. Even in the popularity of the two, whom the German people esteem as favorites, Mendelssohn has shared for a while. Being favored with unusual good fortune, he was to enjoy from his first appearance till his death, the most signal success, the abundant acknowledgment of his endeavours, and to see his merits recognized ungrudgingly by the different exponents of the Art. Indeed, however much he may have been imitated, his influence on the further development of music did not survive his life very long. It was with Mendelssohn that the natural order of things in the end came true, that a quickly gained popularity meets earlier the ravages of time, than that which is obtained after a long period of painful and hard struggles.

May his radiant form ever brighten the future, and seldom are the words of Schumann applicable to anyone more worthy than Mendelssohn—"To send light to the depths of the human heart, this is the mission of the artist."

SIEGFRIED HERZ.

MONTREAL, *February* 3, 1909.

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## MUSIC IN OSHAWA.

OSHAWA, Jan. 15th, 1909.

A CLEVER and talented group of singers compose the Sherlock Male Quartette, and an exceptionally enjoyable evening's entertainment was given by them in the Simcoe Street Methodist Church, Monday, Dec. 14th. A large audience was in attendance, who showed their appreciation by encoring nearly all the numbers on the programme, which was of a particularly high character. The numbers given by the Quartette were all good, especially "The Bridge," Macy, and "On Venice Waters," Macy. The visit of the Quartette served to show the great strides made by one of its number, Mr. George Dixon, tenor, in his chosen profession. Mr. Dixon, always a favorite in Oshawa, excelled himself in the solo "Sunshine and Butterflies," Mellar, which won an enthusiastic encore. Mr.

Dixon's voice is rich in quality, of great compass, and with an enunciation particularly pleasing in these days when most singers think the words of a song quite a secondary consideration.

Mr. Edward Barton gave "Asleep in the Deep" with good effect, responding with "The Windmill." Mr. McKendry pleased the audience with "Barney O'Brien," while Mr. J. M. Sherlock in the Scotch ballad "Mary," showed much feeling and sympathy. Mr. Geo. Henley was the accompanist of the evening and he filled the position very acceptably.

Mr. Robt. Henderson and Edwin J. Pull gave an excellent rendering of the duet from Stainer's "The Crucifixion" in the Presbyterian Church on Sunday, Jan. 10th. The choir, numbering some twenty-five voices, sang at the services both morning and evening with heartiness and spirit.

Mr. Geo. Henley, organist and choirmaster, Simcoe St. Methodist Church, is to be congratulated on the excellence of the music furnished by the choir of the church on Christmas Sunday, Dec. 20th. Not since the days when W. F. Pickard presided in the choir loft has the choir rendered such an enjoyable service, which by special request, was repeated the following Sunday. The music given is as follows: Choir "Glory to God in the Highest," anthem "Now is come Salvation," Harris; solo "The New Born King", L'Espoir, Mrs. W. A. Hare; anthem, "See Amid the Winter's Snow," choir; solo and duet, Mrs. W. A. Hare and Miss M. Luke, assisted by choir "Hear Us O Father," Mercadante; anthem, "Gloria in Excelsis," Mozart's 12th Mass. Especially pleasing also was the work of the Presbyterian choir under the direction of the organist and choirmaster, Edwin J. Pull, the music being of a very high order. This choir is making great strides under the leadership of Mr. Pull. They sang in the morning "The Birthday of the King," in the evening giving "Oh Lord How Manifold" and "Sun of My Soul." Mr. Pull gave a short organ recital from 6.30 to 7 o'clock which was much appreciated.

Bishop Bethune College reopened on January 13th with a full complement of teachers and scholars. Special attention is being paid to the musical life of the college, and this institution promises to become a strong force along these lines not only in Oshawa but throughout Canada. Mr. W. J. McNally, Toronto, is head of the piano department.

Edwin J. Pull is preparing for an exceptionally high class concert on February 1st, and has a well trained choir of some thirty voices working three times a week. One or two well known artists from Toronto will assist.

R. N. J.

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### ORATORIO AT WINDSOR.

THAT excellent four year old organization, the Windsor and Walkerville Choral Society, produced Handel's "Messiah" at Windsor on the 26th ult. The conductor was Mr. H. Whorlaw Bull. The Windsor *Record* says that the rendering by the choirs would do credit to a metropolitan organization. Congratulations!


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# OPERA & DRAMA

## THE TORONTO THEATRES.

RECENTLY Toronto playgoers have had an opportunity of seeing at least two of the great financial successes of the American theatre and a general change has taken place in the policy of one of the most important of the local play houses, the Royal Alexandra Theatre. The most important event from an artistic standpoint was the production of Mr. Eugene Walter's drama, "Paid in Full," the most sensational success of a decade on this continent. Produced less than a year ago it speedily won such acclaim that this season five companies are playing it in America; it has won a success of esteem, though nothing else in London, and has been translated into German for production at the Burg theatre, Vienna, probably the most intellectually conducted playhouse in the world. Mr. Walter's great success as one views him is due to the fact that he has his eyes open to the drama that is being enacted hourly in the world around him. In his writing he endeavors to strip his work of those sentimental fallacies and rhetorical effects that encumber the modern theatre. This is shown in his dialogue, by means of which he manages to impart the illusion of life to situations that might easily become impossible. So justly does he treat his characters that they take on a genuine consistency. In the case of one of these, Joseph Brooks, who is in the end revealed as a despicable and selfish hound, the causes which lead to his downfall even win sympathy for him in the earlier part of the drama. The central scene, that in which Brooks' wife goes, by her defaulting husband's command to the den of an old sea-wolf who has the reputation of regarding women from a purely oriental view point is written in a masterly way that throws up new facets in the souls of the two characters involved. This is indeed the best quality of Mr. Walter's work—his characters are not static, but progressive; they are not arbitrarily constructed puppets, but fascinate us as they grow into instruments for good or evil before our eyes.

The situation in which a woman compromises herself to save a friend or a lover from some dire fate is not new. It has been for years a familiar device with Parisian dramatists, but Mr. Walter's handling of this situation is what makes his play so moving. He uses it to touch the fountain springs of honor and fealty; to evolve something very noble and purifying from what at first glimpse seems a base and sordid situation. The revelation that the gross old sea-wolf whose name is associated with lust and bloodshed has cherished for years a very definite ideal of womanhood is intensely human though it does come as a surprise. Various opinions have been expressed as to the artistic value of the last act. According to some who have been misled by trite dramatic formulas the play ends logically when the wife secures the letter which gives immunity to Brooks with a triumphant vindication of her own uprightness and purity. But had Mr. Walter adopted the creed of the formalists, his piece would have lacked much the intellectual import it now possesses. Surely the playgoer who follows the motives of the play thoughtfully has a real curiosity to know what the brave hearted woman will say to her cad of a husband now that the scales have fallen from her eyes. It would be an extremist on the subject of the marriage sacrament that would expect her to continue to live with him. It may be conceded, however, that the play would be bettered by omitting the suggestion that she will throw in her lot with the Bayard-like "Jimsy" Smith, late of Denver.

The acting though scarcely mordant enough to be worthy of Mr. Walter, with his essential gift of consistent characterization vitally expressed, was in one instance exquisitely fine. Miss Clara Blandick, who played Emma Brooks, is an actress with a sure artistic touch, a charming voice and personality and unusual magnetism. There was not a single false note in her portrayal of a long difficult role.

The other dramatic event of note was the production of "The Warrens of Virginia," written by William C. DeMille and staged by David Belasco It has been customary of late years to call the Belasco a "wizard" merely because he gives an expert supervision to the property room and stages a play with a fine appreciation of minute detail. Occasionally he goes too far as in the first act when he dramatizes a stream of trickling water. The effect which is much like the cascade in Machinery Hall at the Canadian National Exhibition, actually tends to destroy illusion instead of augmenting it—so obvious is the artifice. As for the play itself it is poor stuff when compared with a work like "Paid in Full." Some of the situations contain good possibilities, but the whole thing is smeared over with saccharine sentiment. For instance we are

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asked to believe that the paramount thought of a noble girl who believes that her lover has used her affection for him to bring ruin and death on her family and friends, would be as to the kisses she has bestowed on him. One really fine speech that is given to the heroine is ruined by the touch of pathos in its conclusion when she demands those kisses back. The really meritorious thing about the play is that it does recognize as does no other war play that one recalls, the fact that armies crawl on their bellies. The best line in it is when a little boy says; "I thought war meant fightin', I didn't know it had so 'much to do with eatin'." In certain scenes it really makes clear what the latter stages of the conflict meant to the non-combatants of the starving and bleeding south. One still wonders (and the dramatist offers no explanation) why the Confederates did not shoot the head off the tricky Northern officer when they had the chance at the end of the third act.

It was the acting of Miss Charlotte Walker and Mr. Frank J. Keenan that made the piece worth while. With the material given them they did wonders. To Miss Walker the languid southern drawl comes by second nature for she, one is informed, is a native of the South. She gives promise of becoming one of the finest emotional actresses of the day. To a well defined and winsome beauty there is in her case added a voice of the rarest beauty and resource. Regarded until recently as but an ingenue she gave in the third act evidence that in her were the potentialities of a "La Tosca." To play a great emotional role artistically the actresses' first requirement, is a voice of vibrant emotional timbre. This Miss Walker possesses and it is one of various and beautiful tonal quality as well. To have achieved perfection even in a role of secondary artistic importance is a rare achievement for an actor, but it is what Mr. Frank J. Keenan accomplished in the role of the chivalrous excitable and ever authoritative commander, Gen- Warren. His acting is continually impressive and absolutely faultless.

The Royal Alexandra Theatre since it has become devoted to serious plays presented another drama which owed everything to the acting in "Mr. Crewe's career" a dramatization of Winston Churchill's novel by Miss Marian Fairfax. As a dramatic structure it was as inchoate an affair as was ever placed upon the stage. The interest was scattered over a half a score of characters. The title roles ended early in the play, the real hero didn't have anything to do at all but look pretty; in short it was merely a series of scattered episodes. But it must be admitted that they were interesting episodes and dealt in a very intelligent way with vital matters of the day, the foundation of the story being obviously Mr. Churchill's famous campaign against the Boston and Maine Railroad. The acting of Fritz Williams as the fop egotist and slippery politician Crewe, was, as in the case of Mr. Keenan undiluted perfection. Why the public has not seen more of late years of this exquisitely finished comedian remains a mystery. Mr. Tully Marshall, a very promising actor was sound in method and very effective as an elderly corporation lawyer, and Miss Molly Pearson, a new arrival from Scotland, a charming ingenue type.

Hopelessly miscast in a drama hopelessly bad was Miss Hilda Spong, an English actress who appeared in "A Man and his Mate." Miss Spong is a woman who could pass for Ellen Terry acting behind a screen and her style both in utterance and movement has an exquisite suavity. But she is over mature to play a girl's role, especially in a play that a galaxy of all the stars of the theatrical firmament could not make plausible. In a role suitable to her physique which is like that of Rose Coghlan or Marie Dressler, one could imagine her admirable. In her support was an actor who played a Chinese "Prince of the blood." If the picture he gave was accurate the Boxer disturbances are accounted for.

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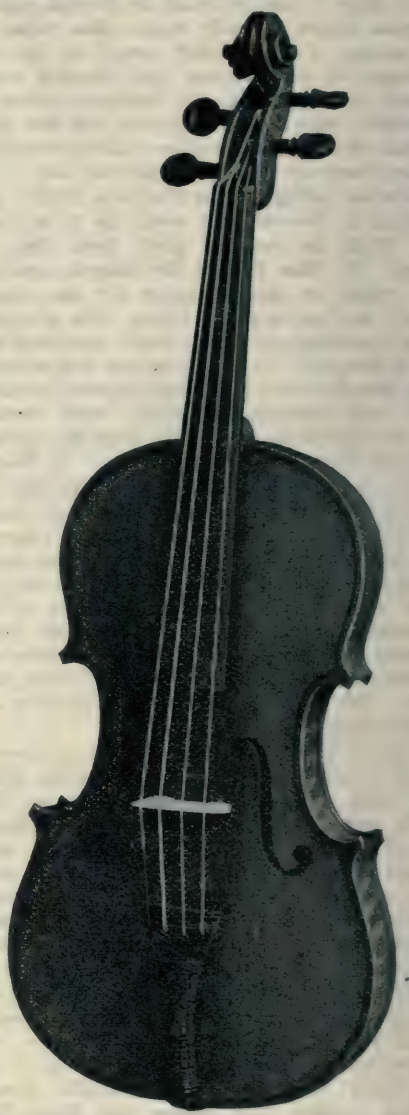

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# Music in Montreal

MONTREAL, January 18th, 1909.

THE governors of McGill University, at their last meeting, approved of Dr. Perrin's policy with regard to the Conservatorium of Music as outlined in the January issue of MUSICAL CANADA, and steps will be taken to institute a two or three years' course for students, a plan calculated to insure the study of several branches of music.

On the twelfth of January, Dr. Perrin delivered a public lecture on early Latin music. Lantern slides made from photographs of old MSS. and obsolete instruments were used; and Dr. Perrin himself, Signor Barbieri and several students gave musical illustrations. The music was chosen from compositions by Adam de la Hale, Caldera, Monteverde, Lassus, and others; some of it written on staves of four lines and without bars. Such lectures have been far too uncommon in Montreal, and our citizens are lucky in being able to hear them now.

The admiration and envy of violinists was excited last week by a visit from the eminent connoisseur, Mr. R. S. Williams, who brought from Toronto a remarkably big collection of rare and famous violins. His room in the Windsor Hotel became the rendezvous of enthusiasts who fingered lovingly specimens of Amati, Landolfi, Gagliano, Guadagnini, Andreas and Peter Guarnerius, Pique and Klotz, and raved over the only Joseph Guarnerius in Canada. And an expert came from Chicago for the express purpose of examining these instruments.

The reputation of the Beethoven Trio is growing. At the fourth concert, the largest audience that has yet turned out to profit by these evenings of chamber music recalled Mme. Froehlich, M. Chamberland and M. Dubois again and again. Their work was fully up to the level maintained at earlier concerts, which is equivalent to saying that it was of the best. The programme began with Schubert's Trio in E flat, and finished with the one by Lalo in A minor, and included Beethoven's Kreutzer Sonata. The soloist, Mons. J. B. Dubois, played Bruch's "Ave Maria" (for "cello") with resonant tone, impeachable technique and a generous display of color; and for lighter pieces, "Autumn" by Nevin and Popper's "Mazurka."

Miss Grace Smith, a young English pianist, gave a recital in the Art Gallery assisted by M. Joseph Saucier. Her tone and technique are ample; but she did not appear to possess that intuitive musical feeling without which no performer can ever go beyond the point of mere correctness. She is scientific, but not poetical. It is a great pleasure to listen to M. Saucier when his voice sounds as warm, as firm and powerful as it did on this occasion. He excels in illustrating Gallic passion, the emotion that is so ardently voiced by such composers as Dubois. M. Saucier accompanied as sympathetically as ever.

The brightest spot of the third Symphony Orchestra concert was M. Emil Taranto's rendering of Vieuxtemps' Fifth Concerto for violin. He

M. JOSEPH SAUCIER

never played better, reading the music in his own individual, refined way, and making light of the intricate technical difficulties. An emphatic encore rewarded him, and he responded with Hubay's "Zepher." Mrs. Rollie Borden-Low of New York, sang only indifferently well; and the orchestra stumbled through Tschaikovski's 1812 Overture and a symphony by Haydn. A novelty was offered in the shape of M. Haseinier's "Elegie" for orchestra with clarionet obligato; and M. Haseinier, who is a member of the orchestra, is to be congratulated on the authorishp of a very musicianly work.

A sacred concert in St. Paul's Church attracted a big audience. With the exception of a Handel violin sonata, played by Signor Barbieri, the programme consisted entirely of extracts from "Messiah," in which the choir, with Mr. Blair at the organ, sang with its usual volume of tone and correct phrasing. Mrs. Hanson sang "Rejoice Greatly," Mr. Merlin Davies the tenor part, and the other solos were taken by Miss Corneil, Miss Fessenden and Mr. Carter.

Mr. J. E. F. Martin, organist of Douglas Church, who recently played with great success in Elgar's "Light of Life" in Toronto and Guelph, is due in London to-night for another performance of this work in Dundas Methodist Church.

Last winter Mr. W. Lynnwood Farnam played privately in Boston before Arthur Foote and other American celebrities, who were enthusiastic over his mastery of the organ; and on the 28th inst. he will give a public recital in New Old South Church, as a guest of the American Guild of Organists.

Mr. Shea is leaving St. Ann's Church, where he has held the post of organist and choirmaster for some time and where he has been most popular, to take charge of the music in St. Patrick's Church uptown.

A. H.

SIGNOR BARBIERI

### SIGNOR BARBIERI.

Signor Barbieri, the violin teacher at McGill Conservatorium, is a graduate, both in violin and piano playing, of the Conservatoire in Milan. He was a scholarship pupil; and had the honor, more than once, of playing before Queen Marguerita. In 1898 Signor Barbieri accompanied the orchestra of La Scala to England, where the Italian musicians were so warmly welcomed that they stayed for three months. Subsequently, he made London his home, teaching, and playing in private drawing rooms; but often going back to Europe on tours with concert parties. Three of his pupils are scholarship-winners in the Milan Conservatoire. Signor Barbieri's repertoire embraces all the modern works for violin; but he has devoted himself particularly to a study of the older classics, always trying to realize, as closely as is possible under modern conditions, the spirit of the time in which they were written. To play the music of Mozart, for example, with the requisite simplicity and

FREDERICK H. BLAIR

innocence is no easy task, though he makes it seem so; and as there are few latter-day violinists who show any inclination to follow in the path of Joachim, Signor Barbieri's attitude is all the more individual and commendable.

### MR. FREDERICK H. BLAIR.

Mr. Frederick H. Blair is one of the busiest and most popular of Montreal's musicians. As organist and choirmaster of St. Paul's Presbyterian Church he has so forcibly drawn attention to the musical part of the services that when a recital by the choir is announced, the steps of the building will be crowded before the doors are opened. Last year Mr. Blair conducted the Oratorio Society, and gave with his own choir a programme of unaccompanied glees in Lyric Hall. This season, the Oratorio Society being in abeyance, he has been asked by several influential people to organize a new choral society; but the question is not yet fully decided. In the meantime, Mr. Blair has in preparation for performance in St. Paul's an all-Mendelssohn programme (commemorative of the centenary of the composer's birth), and the "Seven Last Words" of Theodore Dubois. In April, his choir will again come forward with glees and part songs, with Albert Rosenthal, 'cellist, for a star soloist. Mr. Blair's enterprise in booking Mischa Elman for a concert on March 23 is thankfully acknowledged by all those who would otherwise have no chance of hearing this phenomenal violinist. Mr. Blair's services as accompanist have ever been in general demand; and he teaches at McGill Conservatorium of Music.

M. J. B. DUBOIS

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### M. J. B. DUBOIS.

M. J. B. Dubois, the premier 'cellist of Montreal, is a Belgian by birth; and made his debut in Brussels when he was but nine years old. He later studied with De Swert in Berlin, and his grief over the death of his master was so acute that he left the Continent and came to Montreal in 1891. He

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has an immense number of pupils here; and inspired by the philanthropic wish to do something towards educating the masses, founded a free class for solfeggio singing at the Monument National, which he conducted for five years. M. Dubois is leading 'cellist of the Symphony Orchestra; and has been a member of every chamber music company of importance, viz.: the Haydn and Mendelssohn Trios, the ill-fated Philharmonic Quartette and now the Beethoven Trio. In past years he was soloist at the Opera in Amsterdam, and filled similar engagements in Ghent and Antwerp, as well as playing in Geneva and for one year with Van der Stucken's orchestra in the United States. One of his pupils, Rosario, is soloist of the Symphony Orchestra in St. Paul.

## THE MARCHESI CONCERT.

Mme. Blanche Marchesi, the distinguished soprano, gave a recital at Massey Hall which met with gratifying appreciation from an audience which if not overflowing, was large. In a varied selection Mme. Marchesi shewed that she is a consummate mistress of vocalisation. Apart from her facile execution of fioriture, she manages her high notes with remarkable skill and softness, and her trills, or to speak in the language of the masses, her shakes, are as true in definition and intonation as could be achieved on any well tempered instrument. Her voice grew in attraction for her hearers as the recital proceeded, although on the final group of numbers she gave signs of a fatigue which one could not wonder at considering the exacting programme she gave. Among her numerous songs one might mention as being specially appealing Sigurd Lie's "Snow Song," Alabieff's "The Nightingale," Bach's "When thou art with me," Schubert's "Erl King," a realistic effort, and Lowe's "Nobody saw it," which was rendered with lightness of humor. Mme. Marchesi had for associate Miss Gertrude Huntley, an accomplished piano pupil of Moszkowski. She has a beautiful touch, flexible, elastic and full of variety, and she is, moreover, a brilliant executant. Miss Huntley has plenty of temperament, although at present she restrains it to a certain extent. With increased concert experience she will, one believes, give her audiences a new sensation in emotional expression. Miss Huntley played upon a fine new scale Williams concert grand, the pure tonal qualities and well balanced power of which were brought out to advantage by her. The accompanist was Herr Van der Berg, himself a soloist, and a sound musician and player.

## MOUNT ALLISON CONSERVATORY CONCERT.

While Mount Allison Conservatory of Music at Sackville, N.B., has ever stood for excellency in her student recitals, the one given at the close of the last term was in many respects above par. It is the custom to give one at least of these recitals each term; and the programme of this occasion speaks well for the work of the last few months. The fact that the different departments are crowded to overflowing has in no way affected the character of the work done. While it is difficult to pick out particular numbers, the violin work merits very favorable criticism, and the representatives of the vocal and piano departments attested the efficient work of their respective teachers. Of the concerted work, special mention is due to the double quartette and the orchestral numbers. The tone and power produced by the thirty-five members could not but remind one of the days when the Beethoven, Rossini and Wagner overtures were performed under the able directorship of Dr. Archibald. Greater credit is due Miss Ayer, when we remember that the violin class contains many more beginners and possibly fewer advanced pupils than at that time; and Miss Ayer in her orchestral work has attached special importance to tone and finish, and the production of this recital plainly demonstrated that her work has not been in vain.

# Musical Canada.

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FEBRUARY, 1909.


## NATIONAL CHORUS CONCERTS.

The National Chorus concerts on the 18th and 19th ult evoked a unanimous chorus of praise from the daily press of the city. Everybody was agreed that the conductor, Dr. Ham, had never obtained greater musical results from the society nor ever had a better body of singers. The tone production of the chorus in every section reminded one of the Sheffield Musical Union at their best in roundness, and sympathetic quality. Although few in numbers, the basses were specially fine in richness and smoothness of tone. We have not space to review the two programmes, but might mention the Gounod motette, "Come unto Him" as a beautifully graded specimen of unaccompanied singing, distinguished by legitimate effects, free from any suspicion of an intention to make mere points. Cowen's cantata, "He giveth His Beloved Sleep," for mezzo soprano, chorus and orchestra, was very beautifully expressed in its simple, quiet but yet touching appeal.

Miss Margaret Keyes, who, by the way, was the principal solo vocalist at both concerts, sang the solo with a glow of vocal charm and a tenderness of expression that constituted a triumph. Miss Keyes sang several other numbers. Her greatest effort was Verdi's "O Don Fatale," on the second night, which was rendered with a fervour of dramatic expression and a lovely quality of voice that made her hearers think that she would be a great accession to the operatic stage. Very musical and delightful was her rendering of the "Habanera" from "Carmen" in which she was accompanied by the National Chorus. The Chorus gave Hamish McCunn's descriptive cantata "Lord Ullin's Daughter," a notable specimen of modern Scottish music, Sir Frederick Bridge's cantata "The Flag of England," in which the soprano solo was taken with brightness of voice by Miss Helen Davies, although the sonority of the Chorus and orchestra somewhat overweighted her, Elgar's "Land of Hope and Glory," with solo by Miss Margaret Keyes, the "Thanks Be to God," from the "Elijah," which was sung with much spirit and distinction and several part songs.

The orchestra was the famous organization known as the New York Symphony Orchestra, under the direction of Mr. Walter Damrosch. The novelty they introduced for the first time was Sir Edward Elgar's first symphony in A Flat, op. 55, a work of large dimensions, of serious intent, and impressive effect. The main theme which is utilised very largely throughout the work is a broad and striking melody. The slow movement has intrinsic beauty and is beautifully orchestrated. Ingenuity in the use of the orchestral palette, and in the treatment of the leading themes are conspicuous. Mr. Damrosch told the audience that the more often he and his orchestra gave the symphony, the more they loved and admired it. The other important work for the orchestra was Mendelssohn's "Scotch Symphony," perhaps his greatest achievement in this class of composition. Here again the orchestra played with the finest qualities of tone and execution, while the interpretation as governed by Mr. Damrosch, was instinct with sympathetic appreciation of the moods of the music and the presumed ideas of the composer. The Mendelssohn numbers were, of course, given in advance commemoration of the centenary of the composer's birth.

Dr. Ham and his chorus have never given the citizens more enjoyable concerts, and we can heartily offer him our congratulations in the confident expectation that he will achieve even greater things next year. Miss Morley was the piano accompanist to the vocal solos, and fulfilled her duties unobtrusively and with judgment.

## THE ELGAR CHOIR CONCERTS.

The famous Elgar Choir, of Hamilton, will give two concerts in that city on the 17th and 18th inst. At the second concert they will have the co-operation of the Pittsburg Orchestra. The first programme will include the following *a cappello* selections—"Autumn," Grechaninoff; "Sweethearts Sigh No More," for female voices, Paul Ambrose; "One Sweetly Solemn Thought" (in memoriam), R. S. Ambrose; "Adoramus te" Palestrina; "Judge me O God," Mendelssohn; 'Cradle Song," male voices, McDowell; "Bold Turpin," Bridge. Claude Cunningham will sing the "Pagliacci" prologue, and by request "It is enough," Mendelssohn. The second programme will include the first half of the Manzoni Requiem, Verdi, "O Sommo Carlo," Verdi, Serenade, Brahms, Lullaby, Dr. Vogt, and the orchestra will give Haydn's symphony No. 3, "Les Preludes," Liszt, Capriccio Italien Op. 5, Tschaikovski, and

Edward Tak, violin, will play Saint-Saens "Rondo Capriccio" with orchestra. The second concert is already over-subscribed.

## SCHUBERT CHOIR CONCERTS.

THE chorus to sing at the forthcoming concerts of the Schubert Choir is one of the finest choral organizations on the continent, and the choral numbers are of a far more advanced style than they have hitherto undertaken. One is inclined to feel that the choir is showing a very ambitious disposition, judging from some of the numbers selected for the February concerts. However, Mr. Fletcher would not have selected them had he felt they were beyond his chorus, and so it is only a proof that the choir has made great strides as an organization.

The works in extended form with orchestra, will include selections from Mozart's choral masterpiece, the opera, "King Thamos," Schubert's majestic and wonderful Mass in G; Eaton Fanning's intensely dramatic scene "Liberty," a song of ancient Rome describing the downfall of the Council of Ten; "Battle Hymn," Wagner, for men's voices, from Rienzi; "Hunting Chorus," from Rosamunde, Schubert; and the "Kaiser March," Wagner. A number of interesting choruses will be given including Schubert's "Vocal Dances," Brahms' "Wiegenlied," six parts; Elgar's "Weary Wind of the West," eight parts; "Who is Sylvia," Schubert, "Passion Motette," No. 9, Haydn; "Up, Up, Ye Dames," Leslie.

H. M. FLETCHER,

Conductor, Schubert Choir

The engagement of the Pittsburg Orchestra is received with great delight by a large number of music lovers in this city. Emil Paur, the great conductor of this Orchestra, is held in high esteem as a musician. He is endowed with a temperament of great warmth and a real musical sentiment that has made him famous, not only on this continent, but also in Europe. One never forgot this conductor's rendering of Tschaikovski's exquisite Sixth Symphony in this city a few years ago. A finer conception of the beauties of this inspired work is difficult to conceive. The fact of Emil Paur and his orchestra assisting at these concerts will greatly add to the importance of the event. The orchestral numbers will consist of "Kaiser March" overture, Wagner; Symphony "In der Natur," written by the Conductor, and will be the first rendering in Canada; Capricco, Italien, Op. 45 G. (Tschaikovski); Overture, "Rienzi," (Wagner), and a work by Strauss called "Till Eulenspiegel's Merry Pranks."

Subscriptions will be received by the members of the Chorus, at Massey Hall, the Music Stores, and at 18 St. Mary Street.

## DATES AHEAD.

Feb. 1—"The Servant of the House," Princess Theatre.

Feb. 8, 9, 10—Lew Field, Princess Theatre.

Feb. 8, 9, 10, 13—Mendelssohn Choir and Thomas Orchestra concerts, Massey Hall.

Feb. 15—Savage Company in "The Merry Widow," Princess Theatre.

Feb. 11, 12, 13—Mme. Nazimova, Princess Theatre.

Feb. 15, 16, 17—"The Mikado," Massey Hall.

Feb. 22, 23—Schubert Choir and Pittsburg Orchestra concerts, Massey Hall.

Feb. 22—"Via Wireless," Princess Theatre.

Feb. 25—Paderewski, Massey Hall.

March 2—Metropolitan Opera House Quartette, Signor Bancey, Marie Rappold, Josephine Jacobz and Signor Campanari, Massey Hall.

March 25—Toronto Symphony Orchestra and Mischa Elman, Massey Hall.

March 9—Toronto String Quartette, Conservatory of Music.

March 11—Toronto Oratorio Society concert, "The Creation," Massey Hall.

April 9—"The Redemption" concert by the Toronto Federal Choirs.

April 15—Dresden Philharmonic Orchestra, Massey Hall.

March 23—Peoples' Choral Union, Massey Hall, Mme. Jomelli, Solo Soprano.

AT HAMILTON.

Feb. 17, 18—Elgar Choir and Pittsburg Orchestra, Grand Opera House.

AT BRANTFORD.

Feb. 18, 19—The (local) Schubert Choir.

THE recital of Lhevinne, the young Russian pianist, occurred too late in the month for notice in this issue.

## MENDELSSOHN CHOIR CONCERTS.

FOLLOWING are the programmes for above concerts:—

Monday, February 8th.—Orchestral numbers: Overture, "A Midsummer Night's Dream," Mendelssohn; Overture, Act I. "Forvaal," D'Indy; Dance of the Seven Veils from "Salome," Strauss; Love Scene from "Fire Famine," Strauss; Overture, "Donna Diana," Reznicek; Tableau Musical, "Baba Yaga," Liadow; and the "Ride of the Valkyries," Wagner. For Chorus and Orchestra: Scene from The Bavarian Highlands, Elgar; Choral Monologue, "Song of Destiny," Brahms; "The Challenge of Thor," Elgar. For chorus unaccompanied: "Judge Me, O God," Mendelssohn; "How Sweet the Moonlight Sleeps," Faning; Motet, Psalm 137, Gounod; Hymn of Triumph, Tschaikovski; and "In Winter" (for men's voices), Kremser.

Tuesday, February 9th.—For Orchestra: "Liebesfruhling," Georg Schumann; Symphony No. 6, "Pathetique," Tschaikowski; Prelude, "The Afternoon of a Faun," Debussy; "Capriccio Espagnol," Rimsky-Korsakow. For Chorus and Orchestra: The Choral Finale from The Meistersinger, Wagner; The Mad Fire Rider, Hugo Wolf; The Sanctus from the B minor Mass, Bach. For Chorus unaccompanied: Cherubim Song, No. 3, Tschaikovski; A Love Symphony, Percy Pitt; and an "Ave Maria Stella," by Greig.

Wednesday, February 10th, "Elgar Night."—Overture, "Cockaigne" and Cantata "Caractacus." Soloists: Mrs. Corinne Rider-Kelsey, soprano; George Hamlin, tenor; Claude Cunningham, baritone, and Frederick Martin, bass.

Saturday, February 13th.—The Choir will be heard in a comprehensive programme of a capella works including: "Judge Me, O God," Mendelssohn; "Dear, Canst Thou Tell?" Brahms; Lullaby, Elgar; "Adoramus Te," Palestrina; "Crucifixus," Lotti; "By Babylon's Wave," Gounod; "In Winter," Kremser; Chanson of the 17th Century, arrd. by Dr. A. S. Vogt; "Hey Nonino," Brockway; "The Merry Bells of Yule," E. W. Naylor; "Bold Turpin," Bridge; and "A Love Symphony," Pitt.

The assisting soloist will be Miss Augusta Cottlow, the great American pianist, who will contribute Ferrucio Busoni's arrangement for piano of Bach's Organ Prelude and Fugue in D major; Berceuse Op. 57 and Scherzo in C sharp minor, Chopin; Prelude in A minor and Claire de Lune, Debussy; and Polonaise, in E major, Liszt.

## BRITISH COLUMBIA NOTES.

VICTORIA, B.C., *January* 20, 1909.

*The Continental Review*, printed in Belgium, says:—"At a concert organized by the town of Nivelles, last Sunday, in aid of various charities, a feature of the entertainment was the debut as a violinist of Miss Gladys Shrapnel, of Victoria, British Columbia. Miss Shrapnel, who has been studying for the past two or three years under Cesar Thomson, has a great future before her, judging by the ovation which she was accorded by an assemblage of over 2,000 persons. Endowed with a truly artistic temperament and the added charm of singularly attractive personality, she took her hearers by storm with Sarasate's 'Zigeunerwiesen,' played with faultless technique and interpretation. Other pieces in which she scored were Dvorak's 'Humoresque,' Paganini's 'Moto Perpetuo' and the first and second movements of Vieuxtemp's Fourth Concerto. In reply to encores she played Musin's Mazurka and Warner's 'Evensong,' and carried away such floral tributes en masse that it augurs well for the future strewing of her artistic career with like emblems of prosperity."

Miss Shrapnel will make her professional debut in London next season.

Speaking of Miss Muriel Hall, of Victoria, after hearing her sing two songs, Mme. Nordica expressed the following opinion:—

"I will do all I can to help her in the future. She has a full rich voice, which with further training and some schooling, will develop. She has a wide register, but at present her middle register contains her best notes; some of her higher notes are very sweet."

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Miss M. Morley, a talented pupil of Dr. Fisher, was the accompanist at the National Chorus Concerts, and her work was of an intelligent and sincere nature.

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MUSIC BINDING

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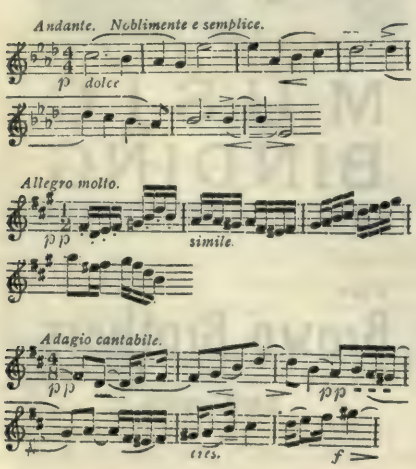
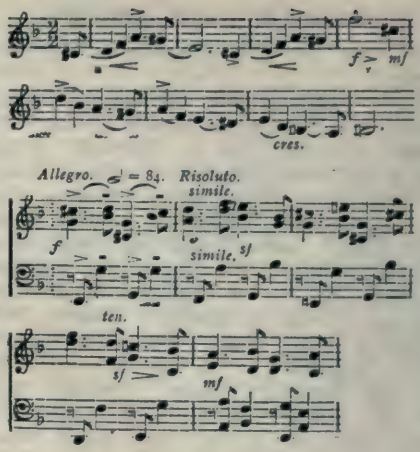
TORONTO

THE production of Elgar's long expected Symphony, at Manchester, in the early part of December, is the most important event in English music that has occurred for a long while. It has been known that the distinguished composer has been at work upon this symphony for some years, and as it is his most important contribution to the realm of orchestral music it has been awaited in musical circles with a good deal of curiosity. It is most gratifying to record that it has been received by the critics with a chorus of praise, and if it should prove to be an addition to the somewhat limited number of admittedly great symphonies it is indeed cause for congratulation; for as yet no symphony by an Englishman has come within measurable distance of such a position. The new work was introduced to a London audience at the London Symphony Orchestra's concert at Queen's Hall, on December 7th, and the hall was filled to its utmost capacity. Under the direction of Dr. Richter, a magnificent performance of the symphony was given, and the work will be repeated at a special concert on December 19th. The London press acclaim the symphony as one of genius in idea as well as in treatment, and assert that it is one of the finest produced in recent years. Whether the judgment of time will sustain this verdict it is difficult to say, and when one calls to mind the musicians who have written great symphonies, one realizes that their number is very limited—Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Schumann and Brahms, and one adds with a certain amount of hesitation, Dvorak. Tschaivoski, although his works in this form have been intensely popular, will not, one feels sure, be placed by posterity among the great symphonists. While on this subject it is interesting to note that Elgar's age at the production of his first symphony is fifty-two. Beethoven composed his first symphony at the age of thirty, Schubert at the age of sixteen, Mendelssohn at the age of fifteen, Schumann at the age of thirty-one, and Brahms at the age of forty-three.

The following are the main themes:—

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Following in the steps of their predecessors in the seventeenth century, the Worshipful Company of Musicians, of the city of London, celebrated St. Cecilia's Day on November 23rd, by attending in state the afternoon service at St. Paul's Cathedral. This old custom had fallen into desuetude and was revived by the company, after a lapse of almost two centuries, several years ago. On this occasion a new hymn for the Saint's day, written by the Rev. Prebendary Reynolds, the music composed by Sir George Martin, the Cathedral organist, was sung.

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MR. SOMERSET MAUGHAM has completed another new comedy. It is called "Mrs. Beamish."

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IN commemoration of its centenary, the famous Italian publishing house of Ricordi has issued a souvenir volume containing much interesting matter in relation to the history of the firm and the many celebrated musicians of all nations with whom it has had relations. The pages of the publication are embellished by numerous portraits, autograph letters reproduced in facsimile, and other interesting illustrations.

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### MME. RIDER-KELSEY.

MME. RIDER-KELSEY, the distinguished soprano, who will be soloist at the Mendelssohn Choir concerts, has been engaged by the First Church of Christ Scientist, Central Park West and Ninety-sixth Street, New York, at a yearly salary of $4,000. The contract begins immediately, but will in no manner interfere with the singer's many concert engagements. Mr. Wolfsohn has booked Mrs. Kelsey for a tour as far West as Denver, and another tour with the New York Symphony Orchestra, beginning Easter Monday. The fee paid to Mrs. Kelsey is the highest that has ever been paid in the history of church salaries in the United States.

MME. RIDER KELSEY

Solo Soprano Mendelssohn Choir Concerts

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MRS. MACLENNAN, the talented pupil of Haslam, and who is best known in Toronto as Florence Easton, has been engaged for Covent Garden, London, for a short preliminary season of opera this month and also for the "grand" season, as it is called, of 1910. She will sing Mme. Butterfly, Aida and create the principal soprano role in the new Ricordi prize opera "L'Angelus."

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### M. JOSEPH SAUCIER.

M. JOSEPH SAUCIER, the well-known singer and teacher, was born in Montreal, where, after a course of study in Paris under Auguste Dubulle, he has lived for the past five years. In 1902 when the fiftieth anniversary of Laval University was celebrated in Quebec, M. Saucier was brought over from Paris to sing the role of Satan in a gala performance of Dubois' "Paradise Lost;" and last May he went to Sherbrooke for the opening of the new Roman Catholic Church there, and created the baritone part in Badin's oratorio of "St. John the Baptist." While on the other side of the water, M. Saucier sang with success in Paris and London; and on his return received the appointment of choirmaster of

the Church of Immaculate Conception, which post he still holds. M. Saucier is a very fine pianist, and his first platform appearance was made in this capacity at the age of ten. He will give a recital about the end of February, assisted by Mme. Saucier, accompanist, and M. Taranto, the violinist.

## HAMILTON NOTES.

HAMILTON, January 20, 1909.

ON Monday, Dec. 20th, 1908, the new organ at the Central Presbyterian Church recently built by Casavant, was introduced to the public at an "Inaugural Recital" given by the organist, C. Percival Garratt, who played the subjoined programme, bringing out all the fine qualities of the organ, and showing it to be one of the finest organs in the country.

Miss Eva Mylott was the assisting artist.

Symphonic Poem—Les Preludes .. .. .. Liszt
Sonata in A minor—Adagio .. .. .. Andrews
Finale Alla Marcia .....
Songs—Aria, The Lord is Mindful of His Own... Mendelssohn
Caro Mio Ben .....Giordani
A Ballad of Trees and the Master..Chadwick
Miss Eva Mylott
Organ—Love Death, from Tristan and Isolde... Wagner
Madrigale for Violin..... Simonetti
Scherzo in G minor.....Macfarlane
Songs—In the Time of Roses..... Reichardt
Life's Recompense.....Del Riego
'Neath the Casement.....Willeby
Miss Eva Mylott
Organ—To a Wild Rose..... MacDowell
Tone Picture, Dew Drops..... Garratt
Concert, Fantasia, The Storm.... Garratt

On Saturday, Jan. 2, W. H. Hewlett gave a mixed programme at the Centenary Church, assisted by Mrs. R. J. Campbell, of Toronto. The following interesting programme was much enjoyed.

1. Prelude and Fugue in A minor (Vol. 2, Peters).. John Sebastian Bach
2. Gavotte..... Ch. von Gluck
3. Fantasia on the Hymn "O Sanctissima..F. Lux
5. Humoresque..... Th. Holland.
6. (*a*) Dance of the Miriltons,
   (*b*) Marche Characteristic (from Cas Noisette)— P. Tschaikovski
8. Overture to "Tannhauser,"..Richard Wagner

On Saturday, Jan. 9th, a vocal recital was given in the Conservatory Hall by Lissant Beardmore, assisted by H. J. Lautz. A programme including many composers (many songs by Franz and McDowell) showed his good voice and versatility of style.

J. E. P. A.

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MUSICAL CANADA is on sale at all the leading newsdealers.

## MME. NAZIMOVA.

FOR Madame Nazimova's repertoire at the Princess Theatre beginning on Thursday evening, February 11th, three of the most popular plays in her repertoire in English have been selected. The engagement will open with the star as "Nora" in Ibsen's "A Doll's House." On the following evening she will be seen as "Hedda" in Ibsen's "Hedda Gabler." She will play "Nora" again at the matinee and the engagement will close on the third evening with Nazimova in her brilliant comedy success "Nina" in "Comtesse Coquette." Under the direction of S. S. & Lee Shubert, Madame Nazimova is making her first tour and is supported by the strong company seen with her during her two years at the Princess and Bijou theatres, New York.

LHEVINNE
The Great Pianist

## THE BRESCIAN SCHOOL—MAGGINI.

THE first of the articles written specially for MUSICAL CANADA by the Rev. Albert Willan, the English violin expert, will appear in the March number.

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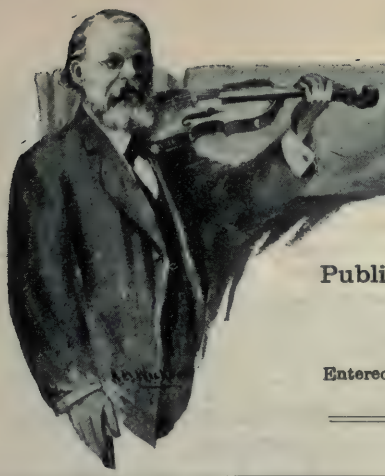
DURING his short stay here, Mr. Goldsborough has already succeeded in forming the nucleus of what promises to be a large violin class. Among his pupils and pupils-to-be might be especially mentioned Miss Grace Hastings, formerly concert and regular soloist with the Boston Festival Orchestra, Mr. P. L. Bailey, Mr. Bernard Ryan, Mr. Thomas Mitchell, Mr. Robert Stuart Jenkins, Miss Abbie Craven, and a number of others.



# THE VIOLIN

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E. R. PARKHURST, Editor and Proprietor

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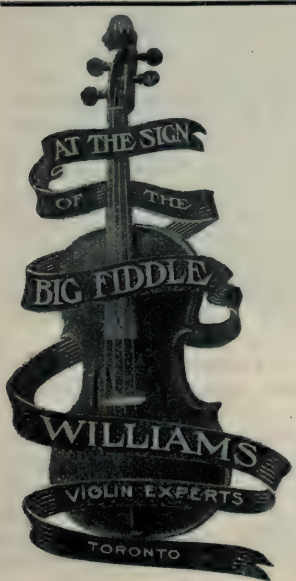
FEBRUARY, 1909.

## MISS ADAMSON'S RECITAL.

Miss Lina Adamson's Violin Recital at the Conservatory of Music on the 15th ult., afforded a most delightful evening of music, the more especially as the talent engaged was all local. Miss Adamson in Max Bruch's concerto op. 44, the Schubert-Wilhelmj "Ave Maria," and a Locatelli sonata won the golden opinions of her hearers by her artistic style and expression, finished execution, and pure tone. Another treat was the playing of Miss Eugenie Quehen, whose rendering of the Scarlatti sonata and Moszkowski's "Spanish Caprice," proved her to be not only a rarely brilliant virtuosa, but an interpreter of exceptional intelligence. She played with a beautiful tone and with remarkable equality of touch in scale passages. Altogether her merits in these matters never shone to better advantage. Mrs. Adamson during the evening joined Misss Adamson in Sphor's duet for two violins, a most happy combination. Mrs. Gerard Barton accompanied at the piano with all her acknowledged ability.

## TORONTO STRING QUARTETTE.

On the 22nd ult., the Toronto String Quartette gave a very convincing reason for their existence by their performance at the Conservatory of Music of a programme which embraced compositions by Schubert, Smetana, Coleridge Taylor and Mendelssohn. With Mr. Blachford as leader, the quartette play with an authority and a classic dignity that raise them to the rank of first class chamber music interpreters. They are now in such good form that their services should be greatly in request in other cities both in Ontario and in New York State. Mr. Blachford gave as a solo, Guirard's Caprice, which he performed in masterly style. Mrs. Blight was the accompanist in which capacity she is always welcome.

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## MISCHA ELMAN.

MISCHA ELMAN, the wonderful young violinist, who has to his record numerous brilliant successes in London and New York, will be the soloist at the concert of the Toronto Symphony Orchestra in March.

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## VIOLIN BY LORENZO STORIONI.

WE illustrate a very fine example of the violin of Lorenzo Storioni, of Cremona. With this maker the great Cremona school came to an end about 1799.

The violins of Storioni have proved themselves fully equal to the requirements of the concert hall. Mr. Hart relates that M. Vieuxtemps some years ago possessed himself of a Storioni violin, and having carefully regulated it, succeeded in bringing forth its great powers.

Only a small number of the violins of Storioni appear to have found their way to England. The one illustrated is an unusually fine example of this maker. It is inlaid with pearl and ebony, and has evidently been made to the order of some

MISCHA ELMAN

wealthy patron. It is full of character, and its general conception is entirely original. The scroll is unusually small and contracted in style, and is inlaid round the edges to correspond with the rest of the violin. The tone possesses great individuality, and is contralto in character, bearing considerable resemblance to that of Joseph Guarnerius. This violin is somewhat narrow across the waist, but the measurements are otherwise of the average dimensions. The varnish of Storioni is considered to resemble that of the Neapolitan school, and to fall short of the Cremona standard. The care, however, which has evidently been bestowed on this violin, has extended itself to the varnish, which is transparent, and golden-amber in color, and resembles the Cremona varnish in softness of texture.

The two sides of the violin are not exactly alike, and the curvature of the outline of the back is not identical with that of the front. These variations, managed by an artistic hand, are pleasing to the eye, and form a refreshing contrast to the painful uniformity of modern work.

This violin was purchased some thirty years ago in London, England, by the late Mr. C. Methley, a banker of Barnsley, and its condition was then almost equal to new. It subsequently came into the possession of Miss B. de Mirimonde of that town, a capable violinist, who is able to do full justice to this beautiful example of Cremonese art.

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## THE DARK VOWELS IN SPEAKING AND SINGING.

BY CARL H. HUNTER.

THE importance of the dark vowels in singing and speaking being apparently much underestimated by many of our young singers and students of song, it may not be amiss to point out something of the character of these vowels as well as a few of the benefits to be derived from a careful study of them.

It is quite evident to the observer that neither Canadians nor Americans speak well and if we inquire into the matter it is at once clear that we pitch our voices too high and utterly disregard the true character of the dark vowels. For the present let us consider the O sound, such as we find in the words: mow, blow, roll. Being so difficult of production it is no wonder the vowels O and OO are given a wide berth and yet their importance cannot be overestimated. They must possess a rich metallic quality and leave no doubt in the mind as to the vowel intended. The singer as well as the speaker must not be satisfied with a sound which merely resembles an O. Conceive a mental picture of something round and full. Then study to produce an O that corresponds to that picture.

The satisfaction one experiences in hearing a large round O and again the sense of weakness, the lack of energy, and the unfitness of things conveyed by the same vowel when deprived of its characteristic dark quality should be a warning to many public speakers.

An O too highly pitched in speaking sounds unnatural. It can even produce a painful effect. How different when spoken low and with a rich metallic quality. It is not for nothing that our prayers to the Almighty so frequently commence with the exclamation *Oh*.

Properly given it is expressive of the deepest feelings we can give utterance to. Compare Shakespeare's Othello, Act V., Scene II.

The profusion of dark vowels seems to belong rather to the English and German languages than to the French or Italian. The Italian *Ah* possesses much more brilliancy and is considerably brighter than our Ah. The Italian singer can therefore afford to give the O a brighter quality in singing.

The French possess in their language an O sound which reveals considerable resemblance to our O (cadeau, morceau). They sing, however, all their O's open.

On the other hand in the English and German languages it is imperative to retain the round, full, dark-colored quality of the O.

It is often necessary to adopt extraordinary measures to acquire this vowel, but as a rule the surest and most effective way is for the teacher to sing the desired quality and thus train the pupil's ear.

In the training of voices O will often prove of assistance when all other means have failed. It can

LORENZO STORIONI

To what extent one must retain this quality in singing depends upon the pitch of the notes sung. The singer's first care must be to produce the noblest tone possible. He should sing an O on the higher notes of his voice with considerably brighter quality than if singing an octave lower.

be used with excellent results in steadying the larynx. Care must be taken, however, that in producing this vowel the student does not lower and hold his larynx in an unnatural position. The dark quality will be secured best by getting the tone as far forward in the mouth as possible. The nasa

resonance will give it brilliancy. This is no contradiction because the tone waves even when directed up into the nasal cavities must return and pass out of the mouth.

Thin, weak voices will in a short time show signs of improvement by vocalizing on O. A word of warning, though, to women. The dark vowels are wholly unsuited to their chest register.

Tenors would do well to pay special attention to the sombre vowels. Particularly those who from the beginning of their studies have had a bad production and whose *Ah* is throaty in all registers. These unfortunate students seem to lose all objective judgment and cannot distinguish between the natural and the unnatural. For them the dark vowels are the only remedy.

As a final word of advice to students I would impress upon them that no matter how rich and beautiful a voice may be, it has not reached anything like its full beauty and true character until the singer can vocalize on O and OO. Of the OO sound I shall speak later. Remember, however, that these vowels will well reward the pupil for all the labor he may expend on them. Their unspeakable charm is that which goes straight into the heart and touches the deepest chords of our nature.

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In reviewing the last musical season, the London *Truth* says: "The summer season at Covent Garden was quite uneventful—the programme including no novelties at all, unless Bizet's 'Pescatore di Perle' could be reckoned as such, but next season it is understood a more spirited policy is to be pursued in this regard, and it is proposed to devote attention to various modern French works, including Charpentier's 'Louise' and Debussy's 'Pelléas et Mélisande,' which have not hitherto been heard at Covent Garden. In August and September Mr. Manners held his now customary season of opera in English, and, to his huge delight, was able to announce at the end that he had actually lost only £15." Mr. Scott goes on to say:

A work which attracted a good deal of attention early in the year was Mr. Joseph Holbrooke's so-called "Illuminated Symphony," based on Mr. Trench's poem, "Appollo and the Seaman." This was given, it may be recalled, under novel conditions —the auditorium being darkened and the words being thrown upon a screen; but the amount of success which attended the experiment was hardly sufficient to warrant its repetition. Another concert of a special order was that which brought to a hearing, under Nikisch's direction, the music of Miss Smyth's opera, "The Wreckers," which seemed to impress some people a good deal more than others. The many distinguished composers, including Moszkowsky, Hubay, Debussy, Sibelius and Saint-Saens, who have visited us, have been quite a feature of the year, Strauss was to have come, too, to conduct a "Salome" concert, but this fell through owing to differences with the Society of German Composers in regard to performing fees—differences which, it is satisfactory to understand, have since been adjusted. As to the well-known performers who have appeared, their name has been legion—so much so, in fact, that it is quite impossible, and equally unnecessary, to refer to them individually. It may be remarked, however, that the list has included hardly any newcomers of note. In this matter, again, it would seem that we are more or less in the doldrums just now. The quality seems to stand in inverse ratio to the quantity. Many are called—or think they are; but few, indeed, are chosen.

---

*Le Menestrel* has not heard of any proposed festival in honor of Felix Mendelssohn at Berlin, a city with which the composer was intimately connected but adds that Germans now blush at the name of the author of "St. Paul" and the "Midsummer Night's Dream," preferring the strange art of Richard Strauss. It is not generally known that Berlin treated Mendelssohn almost as badly as it did Wagner. The maltreatment began with his revival of the greatest choral work ever written—Bach's St. Matthew's Passion. At the first performance, a thousand had to be turned away at the doors; and the work had to be repeated. The public, therefore, was with him, and not the professionals, who hate genius always and everywhere. "It is probable," wrote Grove, "that these successes did not add to Felix's popularity with the musicians of Berlin. Whether it was his age, his manner, his birth, the position held by his family, or whatever else, certain it is that he was at this time in some way under a cloud. He had so far quarrelled with the Royal Orchestra that they refused to be conducted by him, and concerts at which his works were given were badly attended."

---

At the recent Washington meeting of the Music Teachers' National Association, the president, Mr. Waldo S. Pratt, said that some years ago, in doing work for one of the dictionaries, he had to consider the number of words in English use pertaining technically to music. A low estimate would put the number at about 8,000, a more liberal estimate would raise the number to 12,000, or even 15,000. At the same meeting Prof. George C. Gow, of Vassar College, contrasted the past with the present, harmonically. "In the music of d'Indy and Debussy one rarely comes across the good old-time progressions of our fathers. The diminished 7th and even the dominant 7th have been relegated to the ash heap and their places taken by chords of the 9th, 11th, and the 13th, bolstered up by organ points. The common cadences found in harmony books are almost unknown."

---

Miss Marietta LaDell, who was called home during the holidays on account of the almost fatal illness of her twin sister, Mrs. J. Campbell Thurston, of Manning Avenue, from ptomaine poisoning, has rejoined her company at Omaha, Neb. Miss LaDell's place was ably filled by a clever Chicago elocutionist whom she secured *en route* home.

The Toronto public has shown very conclusively what it wants of late. The most profitable engagement of the season has been that of Miss Hattie Williams in "Fluffy Ruffles." Miss Williams cannot sing, cannot dance, cannot act. She is merely a big clean wholesome looking girl and a stunning dresser. Her show is merely a farrago of mild and obvious fun embellished with tights and silks and waving ankles. Result: Hundreds turned away at every performance.

Harry Lauder whose work is really brilliant of its kind is the only visitor seen this season who can make a similar boast.

It is not safe to declare that the public will take so kindly to everything in the line of musical farce that comes along. It gave the cold shoulder to "A Knight for a Day," and justly so and on the other hand it was fairly attentive to Mr. Julian Edward's mildly meritorious piece, "The Gay Musician," which played a return engagement.

---

Oscar Hammerstein's cleverness as an operatic manager—his knowing what to produce and whom to engage for it—is suggested on reading the following from the London *Athenæum*. "We are glad to read the enthusiastic notices by the principal critics of New York referring to the production of M. Massenet's 'Le Jongleur de Notre-Dame' at the Manhattan Opera. It has also been received by the public with great warmth. This fine work when produced at Covent Garden in 1907 was received in a cold manner. Let us hope that the directors will give it another trial."

---

"Esther Garthorpe" is the name of a new comedy which is soon to be tried by the London "Play Actors." The author of it is Mrs. E. S. Willard, who has already written several one-act plays under the name of Rachel Penn.

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## BRASS BANDS.

MUSICAL CANADA gave in its January issue an article on the constituents of brass bands.

It is my endeavor to review the several brass instruments used in military bands, and as far as space will permit, explain their merits and disadvantages.

What I have already said, that two Eb tenors and one Bb baritone are sufficient to sound the complete triad and the most important notes of the four note chord, will be clearly seen by example!

Very frequently one of them may be sustained while the others are in motion. Sometimes the two tenors are moving together, while the baritone has a distinct rhythm in conjunction with the second cornets, as will be seen in example 2. The tenors should rarely reach beyond the stave, either upwards or downwards; for upwards they encroach on the province of the second and third cornets; and downwards upon the province of the baritone. Sometimes the two tenors and baritone may be worked alternately so as to keep up an arpeggio passage without fatigue.

### Bb BARITONE.

It should be borne in mind that the Bb baritone is in unison with the Bb bass, but being of smaller calibre will take high notes more easily, but low notes less effectively. Consequently the baritone may be sometimes used in unison with the bass. The baritone being an octave below the cornet, is often used (under the name of the euphonium) to play a melody in octaves with the cornet. The melody gains increased effect from this union, as the cornet gives brilliancy to the euphonium, and the euphonium gives body and volume to the cornet. But any passing notes or appoggiaturas are likely to clash with the harmonic notes of the tenors; at the same time the effect of the bass instrument is weakened. In writing rapid passages for the valved brass instruments, it must be borne in mind that the bass instruments are not able to articulate so rapidly as the higher instruments. But there is a defect which applies to all alike, whether large or small, when the valves are all open together. The second valve makes a very good semitone when it is the only valve open; but when the instrument is lengthened by using the first and third valves, the second valve is no longer in due proportion to the increased length of the column of air, and is, consequently, no longer a proper semitone. This remark more especially applies to some of the brass instruments which have a fourth or G valve. Experience has taught that by having a little slide which could be moved by the left hand this has been corrected and entirely overcome without any alterations in the fingering.

### TRUMPETS.

It is usual to introduce a pair of trumpets into a military band, but it is difficult to see their general utility, in addition to the cornet. Before the invention of valves, the trumpets formed a very important item in a military band, but they are no longer so essential. It is true that the trumpet, by reason of its long, narrow tubing, and the shallow cup of its mouthpiece, has a more brilliant tone than the cornet, but this difference is hardly sufficient to justify its retention; especially as a brilliant tone may be given to the cornet by means of a shallow mouthpiece. But again, no symphony or works of our great masters would be complete without the trumpet in their orchestration, consequently, this instrument is largely retained by the orchestras, where some beautiful effects can be obtained by its use.

### THE TROMBONE.

No military or brass band would be complete without trombones. Before the introduction of the valved instruments, trombones were almost the only brass instruments which could sound every semitone in the scale, and were, therefore, indispensable in forte passages. They had also the advantage of being able to produce every note exactly in tune and to make a distinction between sharps and flats. But this is no longer an advantage, as they have to adapt their intonation to the less accurate semitones produced by the valved instruments, in the same manner as the violin has to adapt itself to the piano. On the other hand, the trombone is incapable of satisfactorily executing rapid passages. But military band music calls forth for the use of the trombone, and some beautiful solo passages are rendered by this instrument. Consequently, the trombone is classed as being one of our leading brass instruments.

### Bugle and Ophicleide.

It is hardly necessary to do more than allude to the bugle or to the Ophicleide (which was a sort of bass bugle) except to say that they are entirely superseded by the valved instruments.

Having thus passed in review the several brass instruments used in military bands, and explained their several merits and disadvantages, we will now proceed to give examples of scoring for brass bands.

As I said in the previous issue of Musical Canada, we limit ourselves in the first instance to the family of brass instruments which may be regarded as the brass quartette. They constitute a complete body of harmony, and are capable of producing everything except the higher range of notes.

It will be noticed that the parts for all the valved instruments (whether treble or brass) are written in the treble or G clef. This clef is adopted for several reasons.

(1) The construction and mode of playing all these valved instruments being similar, the adoption of the same clef has the advantage of enabling a performer on one instrument to play on another.

(2) It diminishes the amount of transposition, which the composer or arranger has to take into account. Instead of taking into consideration a variety of keys, he has only to understand the relation of the Bb and Eb instruments. He has only to learn that A, B, C, D, E, F and G, on a Bb instrument are equivalent to E, F, G, A, B, C, and D, on the Eb instruments. This is the only transposition to be considered.

(3) The treble clef is adopted and is generally used in France where the valved instruments were first extensively adopted.

We commence our illustrations in scoring with the brass band. It is perfect in itself, although limited in the upper register; and forms a nucleus to which other instruments may be added at pleasure.

We have added to the first two examples a compressed score shewing the transposed effect of some of the instruments mentioned.

In example 1, essential notes of the harmony are given to the 2nd cornet, the other instruments marking the step.

In example 2., the tenors move alternately with the bass, while the 2nd cornet moves with the baritone.

In order to avoid the repetition of the names of the instruments in each piece, I have prefixed a table of the instruments, with numbers corresponding to those afterwards used in the examples.

### Table of Instruments.

1. First Cornet in Bb.
2. Second and third Cornets in Bb.
3. First Eb Tenor.
4. Second Eb Tenor.
5. Bb baritone.
6. Bb bass.
7. Eb Contrabass.

(*See next page*)

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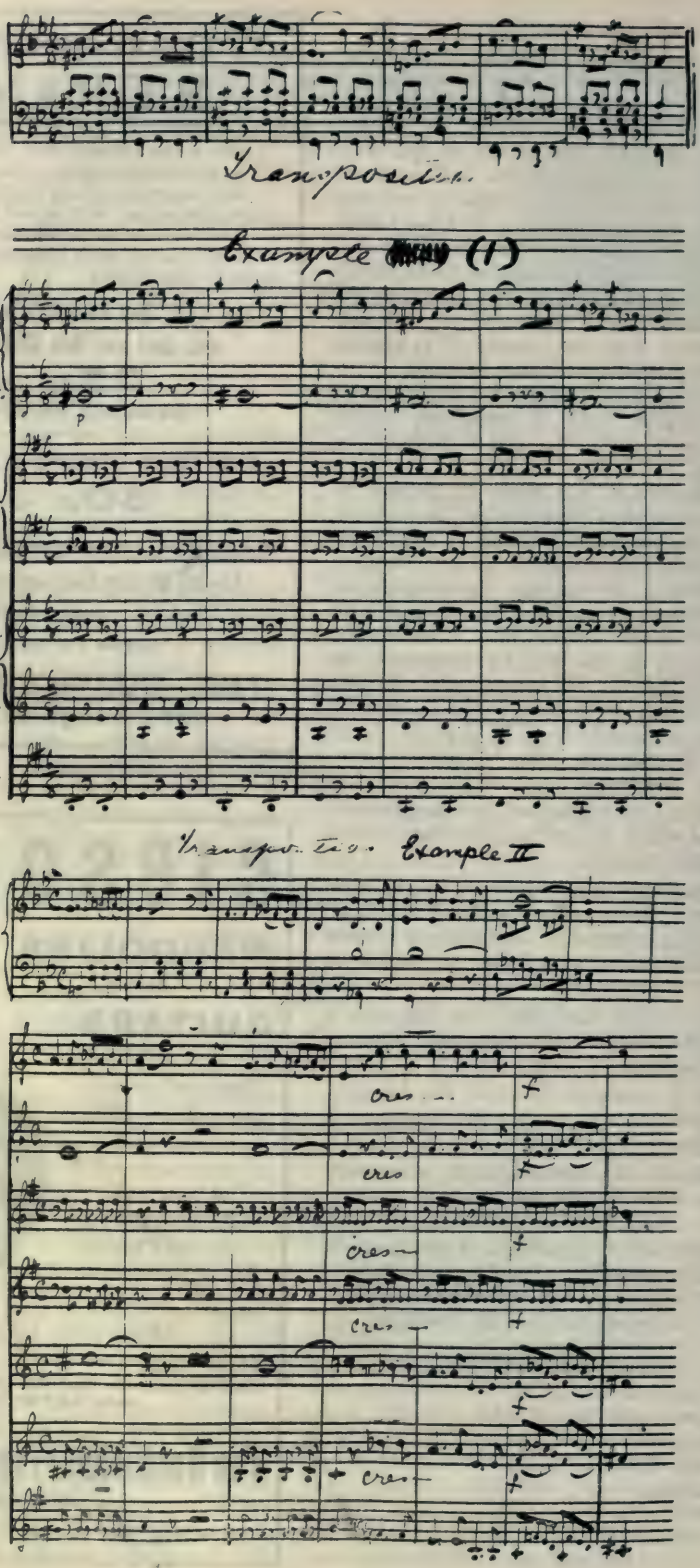
Transposition.
Example (I)
2.
3.
4.
5.
6.
7.
½ transp. tone. Example II
1.
2.
3.
4.
5.
6.
7.
cres.
cres.
cres.
cres.
cres.
f
f
f
f
f

## THE OVERTURE TANNHAUSER, WAGNER.

In the columns of Musical Canada, January number, it was said that it would give from month to month the synopsis of one of the works of the famous composers. This month, Musical Canada offers to its readers the synopsis of the famous overture, Tannhauser, by Wagner.

Tannhauser, Wagner's fifth opera, was pronounced in Dresden in 1845. The Overture, which is one of the most celebrated orchestral works in existence, was first given in England at a Philharmonic Concert in May, 1855, under the direction of Wagner himself, who conducted the society's concerts during the whole of the season. Like many other overtures that of Tannhauser is built up of melodies taken from the opera which it precedes, but in this case these follow one another in such a manner that the overture forms a musical picture in instrumental tones of the whole idea on which the drama is based. That idea, as the following sketch of the story will show, is simply the eternal conflict between the sensual and spiritual elements in man's nature.

Tannhauser, Knight and Minstrel, has, in an evil hour, sought refuge from the griefs and cares of earth in the domain of Venus, the "Venusberg" in Thuringia, where the goddess, surrounded by her heathen train, was supposed to hold her court amid everlasting revels, destroying the souls of the men who fell into her clutches. After remaining for a year under her baleful influence, the Knight returns to a better disposition, and entreats the goddess to release him, in the end regaining his liberty. At the court of the Langrave of Thuringia his old spirit of libertinism breaks out again, and he, with difficulty escapes from the death with which the other minstrels threaten him, having first gained the affections of Elizabeth, the niece of the Langrave. Tannhauser, in despair, joins a group of pilgrims on their way to Rome, in the hope that he may there obtain the pardon of the Pope for his heinous transgressions. At a later stage of the story, Wolfram, another of the minstrels, a man of noble and devoted nature, who vainly loves Elizabeth, awaits with her the return of the Pilgrims. Finding that Tannhauser is not in the number, Elizabeth now solemnly consecrates herself to the service of the Virgin, and departs. Tannhauser enters alone, and is entreated by Wolfram, not to seek again the consolations of the Venusberg, to which allurements he is again making his way, being denied pardon at the Holy See. Wolfram's persuasions are powerless, and Tannhauser invokes the presence of the infernal train of the goddess' attendants. As they appear in the distance, and Tannhauser is about to join them, the funeral procession of Elizabeth passes, and another band of pilgrims bring the message from the Pope that he has pardoned the repentant knight at the express bidding of heaven.

The Overture opens with a song of penitence and hope—the famous "Chorus of the Pilgrims" which gradually dying away gives place to wild "dishevelled" music that depicts the revels in the home of Venus. Then comes Tannhauser's bold song in praise of the goddess, her fascinating song to the knight, and then a return to revelry still wilder than before. As this subsides the Pilgrim's song returns, and growing ever more and more powerful and triumphant, finally proclaims the heavenly message of deliverance in a climax to the majesty of which the literature of music offers few parallels. The noble theme, thundered out on the trombones with the emphasis of a Divine command, the feverish, passionate insistence of the clarionetes, which with ever growing excitement, incessantly repeats a figure expressing the "pulse of life" (and used throughout the opera to represent the healthy animal instincts) combine to produce an effect the sustained grandeur of which, had Wagner written nothing else, would alone have placed him among the great ones of the earth.

W. J. Robson.


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### BAND COMPETITION.

WINNIPEG, MAN., *January* 21, 1909.

THE Industrial Exhibition Association will continue this year the Band Competition inaugurated for last exhibition.

The Bands will be divided into two classes, viz.:

A. Composed of over 20 musicians.

B. Composed of 20 musicians and under.

The prizes will be for:

Class A.—$400, first; $300, second; $200, third; and $100, fourth.

Class B.—$250, first; $150, second; $100, third.

The test piece has been ordered from England and will be forwarded upon receipt of the entry fee of $5.00, which will be refunded to all Bands taking part in the competition.

It is hoped to be able to offer in addition to the money prizes, some very attractive special prizes. Full rules governing the competition will be forwarded to bands on application to the manager, Mr. W. A. Bell.

---

AT a performance of "Aida" the other night, Caruso, as usual, soared into the highest altitudes of song with such consummate ease and thrilling power that he brought down the house—with the exception of one critical young woman in the family circle. "Lou," she observed to her companion, "ain't it funny that Caroozer don't seem to gripe your noives the way he does on the record? Queer, ain't it?"—*New York Times.*

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HERE is the latest joke from the British metropolis: "The country visitor was doing London, and went to a well-known concert hall. He was particular to inquire the prices of seats, and the obliging attendant said, 'Front seats, two shillings; back, one shilling; program, a penny. 'Oh, well, then,' blandly replied the countryman, 'I'll sit on a programme.'"

---

SAYS the Fredonia (Kan.) *Herald:*

"At the concert to-night Raphael Doling will sing the 'Mad Scene' from Donnizetti's opera, 'Lucia De Lammermoor.' This opera is the story of the bride of Lamoor, by Sir Walter Scott. It is the greatest vocal work ever written for the human voice."

This brings the New York *Evening Sun* to ask once more: "What's the matter with Kansas?"

Evidently one of its music critics has "evoluted" a male soprano!

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# STORIES ILLUSTRATING POPULAR HYMNS

## III.—THE DAWNLIGHT—"THE KING OF LOVE MY SHEPHERD IS."

By A. B. Cooper.

Clarissa had enjoyed her fortnight in the "West Countree" greatly. She was making innumerable studies of sheep—standing, walking, lying, grazing, bleating—and as models were numerous she was happy. There were, besides, fresh air, fresh eggs, and fresh milk for her daily portion, delightful scenery for "the harvest of a quiet eye," and very interesting and entertaining human nature to boot.

Old Professor Lombroso, with whom Clarissa had studied in Milan, had made her something of a philosopher. He was accustomed to say, either in good Italian or bad English: "The artist must be a student of human nature first and last, whether he paints men or cows. It is the human appeal—the atmosphere—the sentiment—the inwardness which makes a picture a masterpiece or a potboiler."

But Clarissa would have been a friendly soul wherever she went, without thought of "inwardness" and "atmosphere." She had the Bohemian ease of manner, and would have talked with equal frankness to the shepherd on the hill and the bishop of the diocese, except that probably she would have found the shepherd's conversation more informative—at least from her point of view.

Yet, with all her frankness, she was a standing enigma to Mrs. Hodges, at whose white cottage, over the porch of which the crimson rambler cast its wealth of bloom, Clarissa had spent the past fortnight. The two were sitting in this rosy bower, Clarissa crocheting for a change, and Mrs. Hodges knitting. The latter broke rather a long silence.

"Eh, my child, zumbody's missen his way a-letten yew go galavanten about the country wi' a box o' paints when yew ought to be maaken whoam a bit o' heaven below vor un."

"I shall never marry," said Clarissa. "My professor used to say——"

"Bah! doan't tell I. It be allus what *he* d' zay. But I doan't hold wi' un. 'Tis but nat'ral vor a maid to wed—and——"

"Yes," interrupted Clarissa, dropping a stitch, "I know all about that. But girls are becoming much more independent in these latter days. Of course, the common or garden girl still falls in love, goes through a period of ridiculous hero-worship varied with lovers' quarrels, and finally gets married. If she has no ambition beyond a sort of domestic heaven, the venture may turn out right—and it may not. Her demigod often turns out to be a mere man at the best."

"And enough, too, vor anny maid," put in Mrs. Hodges with conviction.

"I admit it—if she has no ideals. I can imagine a husband being a dreadful disappointment to a girl with an imagination. I've no quarrel with the girl who ends her career by getting married. But for the girl who wants to live her own life and accomplish something independently—as a woman and not as a mere understudy to man—marriage is a mistake. If I might venture to quote the Professor again, he used to say: 'Study mankind by all means—but never specialize. The woman who would excel in art has no time for marriage. She must make the choice. There's no *via media*.' I'm sure he's right."

Mrs. Hodges sniffed. "I doan't reckon tew onderstand all his taalk," she said, "but what yew d' zay is agin' nater. I bain't a artist noways, but I be a 'ooman, and I d' know, as well as well can be, that when Maister Rightman d' come down along, as there'll be a heart-ache vor 'ee, my dear, if so be as yew d' put picters avore the rale praper reality o' life. Thic there Perfessor be all fudge to my way o' thinken'."

Clarissa was looking with wide eyes into the heart of the sunset, which splashed the mass of yellow gorse on the hillside with purple and gold, and made the scattered sheep seem to be moving in a crystal haze. The pines on the sky-line were picked out against a lake of cloudland amethyst, beyond which a snowy Alp of vapor rose, whose peak glowed with a sort of smothered fire, like burnished copper in the light of the blazing hearth.

She now turned her eyes on the old lady at her side. They seemed to have caught the glow of the sunset, the same smothered fire. She laid her white, capable hand on Mrs. Hodges' gnarled one.

"Look at the glory of it," she said. "Is it not worth living for, worth sacrifice, worth self-abnegation, if one can only catch the radiance of the transient glory——"

"Eees, zure, my dear, yew d' zay right—'transient glory' it be. The Almighty His own self dew paaint the sky, an' I d' praaise Him vor all the wondervul picters He d' give to we. But His Naame is Love, and all true, onselfish love o' the heart do come vrom He, an' the good Lord wouldna' ha' implanted thic power o' love in our pore human hearts if He hadn ha' knowed it 'ud sweeten an' glorify everything else. I d' reckon everything that our Heavenly Vather dew give to we helps everything else alang, and love's the best of all, and was never no hindrance to nobody nohow, if so be as it were the right sort o' love an' not a pore worthless imitation like."

Clarissa, while the old lady was expressing her well-defined views on love—human and divine,—had resumed her crocheting, but now she looked up with a sympathetic smile.

"You've missed your vocation, Mrs. Hodges,"

she said. "You ought to have been a preacher. That's a better sermon even than your wonderful young man gave us last Sunday morning at the little chapel, although I've heard worse deliverances in Westminster Abbey than his discourse."

"You never ha'n't, have 'ee?" exclaimed Mrs. Hodges, evidently much pleased by this praise of the young preacher. "We do think great things o' he, to be zure, an' his text on Zunday marnen were good Scripter and good Gospel truth, zure 'twere—'The Lord is my Shepherd; I shall not want.' That be a favor-ite text o' mine."

"I thought the division of the subject masterly," said Clarissa.

"My mem'ry be all criss-cross like, and I'm zorry to zay the text's the oanly thing I can rightly mind."

"Well, you know," said Clarissa, "he took all the verses of the Psalm and made them stand as symbols of the things we 'shall not want.' 'Green pastures'—Rest; 'still waters'—Refreshment; 'He leadeth me'—Guidance; 'Thou art with me'—Fellowship, and so on. I never saw it that way before, and it is so seldom one finds originality in these callow young theological fledglings."

"Ees, now I d' mind well enough, Miss Arnott," said Mrs. Hodges, ignoring Clarissa's last sentence because it was Greed to her. "Ees, I dew. I zimmed just lifted up when we zung that hymn arter the zermon—what were it?"

The light seemed in no haste to follow the "fount of day." But Clarissa had ceased to strain her yes, and her work and hands both lay upon her lap. She looked out into the deepening gloom and repeated, as though to herself:

"The King of love my Shepherd is,
Whose goodness faileth never;
I nothing lack if I am His
And He is mine for ever."

"'I nothing lack,'" mused Mrs. Hodges. "That's what I d' zay. Love's all an'. in all, and it mends everything it touches, it do."

II.

Clarissa, leaning from her bedroom window the next morning, drew in a deep breath of pure delight. How fairy-like against the sombre fir wood looked the blue smoke from the shepherd's cot on the hillside: How beautiful, too, the hedgerows, interspersed with oak and ash and elm stretching away in oblongs, and rhomboids and irregular polygons as far as the eye could see, with hayricks, mostly round, tucked away in one of their corners. Beneath the window, on Mrs. Hodges' tiny lawn, a big fat thrush was tugging at the unfortunate early worm.

Clarissa had fully intended to be among the white rocks on the top of the hill before sunrise, in order that she might catch the "transient glory" at which Mrs. Hodges had scoffed. She had overslept herself, but she would not forego her walk. Had she not prepared a breakfast basket the night before, and should these preparations go for nothing? Mrs. Hodges should not have the satisfaction of seeing her prophecies fulfilled, and she herself was not yet astir.

Once started, like the goose-girl in the fairy-tale, she tramped "over stick and stone," taking almost a bee-line for the white rocks now shining in the glory of the sunrise. She was pretty heavily laden for so long a walk, what with breakfast basket and sketching materials; but flushed, and panting, she reached the last little pull, the most difficult of all, to the top.

"I shall be monarch of all I survey," said Clarissa as she followed a sheep-track which took the easiest gradients in and out of the rocks. But the next moment a rival to the throne appeared—one who could claim priority of occupation at least—disputing the path to glory with a series of sharp staccato barks.

"Come here, Mick!" The voice had a strangely familiar sound, although the speaker was out of sight somewhere behind the rocks.

For a moment Clarissa had the very feminine impulse to turn and fly down the hill she had so toilsomely ascended. She realized in a flash that it was six-thirty a.m., and that the nearest cottage was half a mile distant. But the Irish terrier wore a collar, so his master probably wore one too. Then she had a sudden inspiration to outflank the ambushed foe, and, turning to the left, went round the other side of the rock.

"This is an unexpected pleasure!" Clarissa nearly dropped all her baggage, so surprised was she to see, sitting comfortably on a jutting crag, the big, broad-shouldered young minister to whom Mrs. Hodges had introduced her on the previous Sunday, and whose sermon they had discussed the previous evening. She would scarcely have known him had he not raised his cap, for he was knicker-bockered and Norfolk-jacketed like any mere layman.

"The unexpectedness is mutual," she said, and they both laughed.

It is wonderful what a progressive thing a laugh is. Things may have been dragging dreadfully, then somebody says something, and everybody laughs, and the difficulties run skulking away into dark corners to hide themselves, just as all the creepy, crawly things do when a stone is lifted and the plague of sunshine smites them. Clarissa and the Rev. George Armitage made much progress in their acquaintanceship during the moment of that laugh.

"You are out early, Miss Arnott," said the preacher.

"You had the advantage of me, nevertheless," said Clarissa, and they laughed again.

"Yes, but you see it's usual with me in the summer to come up here—Mick and I. We like to see the sun rise, don't we, old chap?"

The dog wagged his tail and, putting his paws against his master's knickerbocker's, looked up in his face, and Clarissa thought how jolly the pair looked.

"Do you really?" said Clarissa. "That's exactly what I came for this morning."

"Yes, but the doors opened half-an-hour ago. The next performance will be to-morrow morning at six sharp," said the minister gravely.

"Yes," said Clarissa, catching the infection, "but there isn't much of a crush in the gallery. If it had been a pretty stage effect, with splashy-green trees, a burnt-umber cottage, and a glimpse of the blue ocean glistening under the limelight, there would have been a queue a hundred yards long; but a mere sunrise——"

"I'm sorry you were late. It was glorious."

"Well, I thought I would come, nevertheless; I can get some sheep sketches."

"Do you mean that you were going to paint the sunrise?"

"That would be worse than painting the lily, wouldn't it?" said Clarissa. "But, seriously, the sunrise is part of the scheme of my picture. I have not quite got the idea yet, but it must be something with the first glory of the dawn in it, and a shepherd standing against the light of the sunrise, and the sheep moving in the golden haze of the hill-top. Can you see it?"

Her eyes had lighted wonderfully, but as she turned she caught something in Armitage's eyes which disconcerted her for a moment. He was unconscious of self-betrayal, but he was indeed thinking how beautiful she looked with the glow of the radiant east in her face, and the light of a high intelligence and an inward enthusiasm in her deep violet eyes.

Nevertheless, when he spoke it was after due deliberation. "I can see it," he said, "and I admire it. But it lacks purpose. It has radiance without glory."

"I'm an impressionist," said Clarissa.

"And I'm an impressionist," said the minister.

"You've made that word up for the occasion," said Clarissa.

"Haven't I as much right to make a word as you have to make a picture?"

"Well, I know what you mean, at any rate. The fact is that you don't think much of a picture unless it means something."

"It's the 'foolishness of preaching' that has got to convert the world, and you can be just as much a preacher as I am. Yes," he added, almost fiercely, "and, with so much to be done, woe to the man—or woman—who hides his talent in the earth of sensationalism or academic exactness."

"For you it is right," said Clarissa; "for me it is all wrong. I believe in 'art for art's sake.' That's what I live for, and that is what I will live for through thick and thin."

"Then you are going to make the great refusal," said Armitage.

"I don't in the least understand what you mean," said Clarissa, who by this time had seated herself and was looking up at her companion, standing upon the close-browsed hillgrass a yard away.

For a moment Armitage did not speak. He looked absently at Mick sitting at his feet. Then he said suddenly, "You remember that young ruler who came to the Master?"

"Yes," said Clarissa.

"He was an impressionist."

Clarissa laughed musically. She liked this sort of thing. This young man was anything but commonplace. "An impressionist!" she said. "How?"

"He had a magical way of sketching in the main details of his life. He had a wonderful brush. The picture of a moral life absolutely flashed upon the eye."

"Yes," said Clarissa, "the analogy is a little far-fetched, but it's original, and that's something to be thankful for."

But Armitage was in earnest. He was not joking now. "'One thing thou lackest,' said the Master. What do you think it was?"

"I never could quite make out," said Clarissa, suddenly growing grave.

"Love—just love—the white-hot spiritual passion which transforms the world—the love without which the best efforts are like the ploughing of the sea-shore—the enthusiasm of humanity—the love which never faileth—which vivifies and glorifies everything it touches."

"It's plain where Mrs. Hodges gets her ideas from," said Clarissa. "That's just the way she talked to me last night."

"I've never said any of these things to her," said Armitage. "She learned them in the same school forty years before I did."

Clarissa knew what he meant, and hastened to change the subject. She feared spiritual conversation. "Have you had your breakfast?" she asked, knowing what his answer would be.

"My breakfast is at eight," said Armitage.

"But you wouldn't object to ever so little a snack at seven?" queried Clarissa.

"Mick wouldn't," said Armitage, for the dog had put his fore-paws on the rock table and was eyeing the sandwiches and rissoles which Clarissa was producing as a conjuror brings forth boxes, flowers, and an occasional rabbit from a silk hat. The thing was a mystery to "Mick." But he understood later, and it would be hard to say which of the trio enjoyed that hill-top breakfast most—the preacher, the artist, or the dog.

III.

Clarissa, being something of a Bohemian, and, moreover, being straitly vowed to her art, had no qualms about painting the sunrise in company with the Rev. George Armitage and "Mick" the dog. The two humans at least had gone to the hill-top independently and continued to do so for some three or four mornings. But when the young minister divined, somehow, that Clarissa would be burdened with canvas, easel, mahlstick—all the impedimenta of her art—he happened to meet her at the foot instead of the top of the hill, and insisted, yes, absolutely insisted, on carrying the whole stock-in-trade.

Clarissa frankly enjoyed the companionship. When eight o'clock came he would return to breakfast and his morning duties. She would remain to work on her picture if the weather was favorable. But the time did not go half so merrily when he was

not there. She liked to hear his voice and see his face light up. The sun seemed to go behind a cloud when he was gone.

One morning, which commenced smilingly, suddenly changed its aspect and began to scowl, while great raindrops fell with a splash on the rocks. As the weather had been so wonderfully settled Clarissa had never taken the big umbrella, preferring to run the risk rather than bear the weight.

"I'm glad I brought my mackintosh," said Armitage. "It looked too bright to last, and I feared you would come unprovided."

"That *I* would?" queried Clarissa, busy covering her precious canvas.

"Yes, I really brought it for you. When it rains up here, it rains properly."

"You brought it for me?"

"Yes. Why not? I never wear one if I can possibly help it, especially when I'm tramping. I prefer a wetting."

"And you'll get one now if you don't put it on."

"You'll put it on."

"I shall do no such thing. Many thanks, but I won't."

"You will," said Armitage, and he suddenly enveloped her in the big garment. She struggled and protested, but Armitage just held the garment tight round her, looking down into her face the while with a quiet smile. Then, as she would not put her arms in the sleeves, he buttoned it down the front, picked up the baggage, and—the rain now coming in a driving shower—made a bee-line for Mrs. Hodges' white cottage in the valley.

It was the first time that the minister had actually "seen her home," and Mrs. Hodges looked with great interest on this new development. Clarissa had told her that she "sometimes" saw him on the hill, but Mrs. Hodges thought her own thoughts when he actually brought her to the door and consented to stay to breakfast *en famille*. She hoped, and almost prayed, that this friendship might knock the bottom out of Miss Arnott's theories and notions, but she was reckoning without a full knowledge of the intensity of purpose which dwelt in her frail little lodger.

Armitage took to making many pastoral visits at the White Cottage after this. If the morning had been wet or threatening, and he had missed Clarissa on the hill, he was safe to call in the course of the day on one pretext or another—occasionally on none. On these occasions Mrs. Hodges, sly matchmaker that she was, would generally contrive to be so busy that she was obliged to leave to Clarissa the task of entertaining him. Thus the friendship begun among the white rocks on the hill-top was strengthened and cemented in the White Cottage.

The days went by and the summer waned. Once on the hill-top in these latter days Clarissa had a weak moment—a moment of disillusion and discouragement. Her work was going badly, or so she declared. Flinging her brush down, and almost giving way to tears, she vowed that she had mistaken her vocation and ought to have been a dress-maker or a clerk. Armitage, who had been irrevocably in love with her for weeks, was watching her with hungry eyes. He had an impulse to take her in his arms then and there and tell her the secret. Had he done so, he might possibly have been spared a long, long heartache. But he did not. He was humble-minded and diffident where love is concerned, as many of the noblest men are. He magnified and glorified the dignity and aloofness of the object of his love; so he hung back, dreading lest he should end his happy dream.

But one day, when persistent rain had kept Clarissa indoors for three days, and he himself had been so busy that he could not call at the White Cottage, the fateful hour struck.

"I'm going back to town to-morrow," said Clarissa, trying to speak lightly, but having a certain undefined dread in her heart.

"Back to town—London?" said Armitage. There was a world of self-revelation in his voice and attitude.

"There's nothing more to be done here," said Clarissa. "And when work stops this place has no further call upon me."

"None?" he asked. "Oh, I hoped it might."

"Oh, of course," interrupted Clarissa, speaking rapidly as though she wanted to keep him from getting up the steam of conversation. "I've enjoyed my stay immensely; but my picture is the main thing. I must get back to my studio and to my artistic circle. I've heaps of work to do beside this."

She was standing by the window, looking out towards the hill-top. Armitage stepped to her side. "Miss Arnott," he said, and there was a tremble in his voice, "however little difference your coming here has made to you, it has made all the difference to me. Clarissa, listen to me—I love you—I love you with the deepest love of my heart."

A mist blurred the landscape for Clarissa at least. It may have been unshed tears in her own eyes. But she made no movement.

"You won't say 'No' to me—Clarissa," he went on, when she did not reply. "I'm only a poor minister, and I cannot offer you——"

Then Clarissa turned her eyes upon him. "Don't depreciate yourself," she said. "You're good enough for any woman on earth——"

"Then—Clarissa—may I hope——"

"Oh, don't—don't!" cried the girl, clasping her hands pathetically. "Oh! why could we not be just friends? I've enjoyed your company—oh, yes, I have—more than I ever enjoyed any other's, but—I shall never marry, I've said it over and over again."

"Clarissa," said Armitage, solemnly, "you surely will not do despite to love?"

"I'm sorry we ever met," cried Clarissa. "It is the tragedy of man and woman friendships. I have been in revolt against it for years. I want to do something independently, to achieve something—I have my art, and I mean to live for it. Every weak woman yields to her heart——"

"And your heart cries out now for you to yield. I know it. Clarissa, you must yield."

There was a certain exultation in his voice. She looked at him, and he must have seen something in her eyes strangely sweet, for he caught her hands in his and drew her towards him.

But she resisted. "Can I go against all I have ever said?" she cried. "Women innumerable have flung away all hope of distinction—as women—because their hearts cried out for love. You yourself preach the gospel of sacrifice. Attainment demands sacrifice—I sacrifice love!"

"Clarissa, my darling, think—think——"

"I have thought—more than you imagine. I—I'm sorry—if I hurt you."

"Hurt me: It'll break my heart. But if you loved me with a tithe of the love with which I love you, you surely could not do it. But if you do love me—even that tithe—and refuse me—you'll regret it, Clarissa—some day. Love is hard to kill."

"Don't I know it? George Armitage—I'll promise you one thing. If ever I regret my decision, I'll tell you. It'll be my turn then."

He took her hand, and she did not prevent him. "I shall trust you to the death," he said.

"Oh, don't put it that way," she wailed. "You'll meet someone——"

He touched her lip with his finger. "It is the first time I have asked a woman to be my wife," he said, "and it will be the last. It's your turn next, Clarissa. You promise?"

"I do," said Clarissa.

When Armitage called next day he found Mrs. Hodges in tears. Clarissa had gone by the early morning train.

## IV.

Clarissa did not often find herself in Clapham, for her flat was in Tite Street, Chesea, in the midst of the artists' quarter. But she had been taking tea with an old fellow-pupil of Professor Lombroso, who had forsaken art and "got married." Like Goldsmith's church-goers, who went to scoff and remained to pray, Clarissa went to see her friend with the expectation that everything she saw would strengthen her theories. She came away disappointed. Indeed, as she walked across the Common she could not help comparing her own lonely lot with the happy family life of which she had just been a participant.

She had intended to spend this Sunday evening at a ladies' club in town, and was making for the Tube Station, when a name on the notice-board in front of a handsome church transfixed her in sheer surprise—"Minister—Rev. George Armitage!"

It was seven o'clock, and the service had been in progress half-an-hour. The organ was booming out the last long note after the congregation had ceased to sing. Clarissa thought the hymn was finished and instantly felt sorry, because she wanted to slip in and hear her old friend. But they were but in the middle of the hymn, and as they commenced the next verse the words came distinctly to her ears:

"Perverse and foolish oft I stray'd,
But yet in love He sought me,
And on His shoulder gently laid,
And home, rejoicing, brought me."

On the luminous screen of Clarissa's memory the cinematograph of vivid memories was playing. She seemed to hear the singing in the little chapel in the "west countree," and to see again George Armitage in the little pulpit. Was he indeed within? The music seemed to draw her—the gracious words around which such memories clung—the noble tune—the hearty singing. Yes, it was music which "meant something," not "mere sound and fury signifying nothing," not "impressionism," "art for art's sake," Clarissa, but tender music set to words written out of the deeps of the heart and sung in worship of the King of Love.

"And so through all the length of days
Thy goodness faileth never:
Good Shepherd, may I sing Thy praise
Within Thy house for ever."

Clarissa slipped into the first pew she came to. She caught a glimpse of the preacher's face between two big hats of the "matinee" type, but the next moment they blocked her line of sight. It was *her* George Armitage, sure enough—there was no mistaking that clean-shaven face with its thin nose, large prominent mouth and high cheek bones. She could not see the expression of the eyes, and perhaps it was the electric light which made him look thinner and paler than of old. She was glad she could hide behind those big hats whenever she wished, for she feared he might see and recognize her even at that considerable distance.

When the congregation was seated she could see him better—almost too well, indeed—but she soon lost the sense of self consciousness in deeper thoughts and feelings. The first sound of his voice thrilled her strangely. It was like a reminiscent scent which brings some scene before the mind's eye in a vivid flash. From the London suburb, on this January night two and a half years later, she went with a bound back to the hill-top in the "west countree," to the little chapel, and—yes—to one September afternoon in that little front room—ah me!

"My cup runneth over." That was the text. Clarissa's memory again went hunting through the covert of memory. She recalled the first text from which she ever heard him preach—"I shall not want." Her subsequent talk with Mrs. Hodges had impressed it on her memory. Was it a mere coincidence that he sould again choose his text from the supreme lyric of Holy Writ?

"'My cup runneth over.' The Psalmist began by averring that, because the Lord was his Shepherd he should not want—or lack—but as the Psalm proceeded the lavishness of God seemed to strike him, and he finished by declaring that the cup of his life—all its faculties, ideals, activities, talents, aspirations and possibilities—could not

contain the deep draught of God's infinite love and unfailing inspiration."

The preacher seemed to be speaking right at Clarissa's heart. But he went on: "When Saul of Tarsus, the narrow, bigoted Pharisee, determined to know naught among men save Jesus Christ and Him crucified, he became Paul of the Universe, from whose heart came the deep-toned music of: 'Though I speak with the tongues of men and of angels, and have not charity, I am become as sounding brass, or a tinkling cymbal.' Ah! how his cup ran over? Language failed to utter him. It came nearest to adequacy in that glorious peroration: 'I am persuaded, that neither death, nor life, nor angels, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, nor any other creature, shall be able to separate us from the love of God, which is in Christ Jesus our Lord.'

"'My cup runneth over.' Does yours? Or are you draining the bitter dregs of the world and trying to imagine them the nectar of the gods? Love and Life are one and indivisible. Is not God the Life of the world? Is He not also Love? And 'the Lord our God is one Lord.' 'What God hath joined let no man put asunder.'

"But there must be sacrifice. It is not mixed draught which the cup of life must hold. When we empty ourselves—as Christ Himself did—He fills us with the love which is life, and the life which is love.

'And oh, what transport of delight
From Thy pure chalice floweth!'

That which was barren in us brings forth fruit, and that which was dead in us lives again, and that which was atrophied and useless becomes mighty, and that which was futile has power with God and men."

Clarissa was under the spell of a spiritual revelation. She stood upon the hill-top of vision and beheld first the rose of dawn and then, as with a shout, the sun of conviction leapt above the horizon —and it was day!

As Armitage spoke, every word seemed to be driven home by the Spirit of God to her heart and conscience. What a weary, unprofitable time had been the last two and a half years! Success of sorts she had had. Her name was known and respected in artistic circles. Her acquaintance was wide in Bohemian haunts. Yet life seemed to have gone on broken wing, nevertheless. There was no zest, no joy, no uplifting. Many a time had she been tempted to confess to her own heart that she would barter all her hopes of fame for one hour on the hill-top.

Yet she had stuck grimly to her purpose. The picture she painted among the white rocks was hung at Burlington House the following May, but, although it obtained a good position, the critics were severe on it, and she had a sense of failure. All the next year she worked early and late, setting herself big tasks that she might not have time to think. Then the critics with one accord began to say: "Miss Clarissa Arnott might go far if she could be persuaded to take her art more seriously." Think of it! "More seriously!" Had she not sacrificed—what? She dared not put it into words even in her own thoughts, because she was ever trying to deceive herself into thinking that she was wedded to art, and that the things which made the average, easy-going woman happy were not for her. More seriously, indeed! What could the critics mean?

But pictures were forgotten to-night. The rising sun paled moon and stars. Her eyes were opened, and that which seemed the *summum bonum* of life appeared scarcely worth striving for, and that which she had despised, the centre of desire. The top-stone which she had rejected had become the head of the corner.

Yes, she saw her mistake, but, alas! she had thrown away the best and the highest for a chimera, and the past could not be recalled. She had bartered love for fame. Fame? It seemed like Dead Sea fruit to her now—"all ashes to the taste." Yet —and the sudden thought made her face hot—she had promised that, should she ever repent of her choice, she would tell him: How easy it was to promise then—how difficult now to fulfil it: Yet she had promised.

## V.

George Armitage stood on his little balcony which overlooked the Common. It was early April and, being but seven o'clock in the morning, the low sun was striking golden glory out of the budding gorse and diamond sparklets out of every dewdrop. On his left were the grounds of a famous orphanage, and within the enclosure a flock of sheep grazed, giving the scene a singularly rural look. The sheep moved to and fro in the silver haze.

What a rush of sweet, sad memories were conjured up by the sight of those sheep! Standing side by side with one who was almost always in his thoughts, "full many a glorious morning" had he seen come up from the gorgeous east as with a sound of trumpets and a shout of triumph. Clarissa might even now have been standing at his side looking with her deep, wistful eyes into the dawning, for that "light which never was on sea or sky," so vividly did his memory reincarnate the past. Had she found that light, and did it satisfy her?

George Armitage admired her intensity and fixity of purpose, but he often wondered if, had she loved him as he loved her, she could have let him go empty away. He had hoped, for a time, that she would repent and, according to her solemn promise, confess voluntarily her mistake. But he had ceased to hope since she gave no sign. Ah, if only she could have realized the depth and constancy of the love she refused! But her eyes were holden that she might not see.

The bell rang, and he went down to his lonely breakfast. Carelessly he picked up the one letter which lay beside his plate, but something he saw at the first glance of its contents brought a swift flush to his face.

"13, Leighton Mansions,
"Tite Street, Chelsea.

"Miss Clarissa Arnott requests the pleasure of the Rev. George Armitage's company at 3 p.m. on Friday, April the Sixth, to view her new Academy picture, 'The Golden Gate.'"

How George Armitage lived through the two intervening days he hardly knew. He asked himself a thousand questions, to none of which was there an answer, but the most enigmatical of all was: "What does this mean?" With his last thoughts of her down in the "west countree" she had often seemed very near to him, but during these two days she appeared, to his imagination, so remote from his simple walk of life, that it seemed impossible that they could meet on the old frank terms. Did she want to show him what triumphs "art for art's sake" could win—to prove to him by ocular demonstration that her way was best?

He was taken up the lift from the main hall of Leighton Mansions to the third floor. The mansions were evidently the abode, or at least the workshop, of many artists, and he wondered vaguely if he would be one of a crowd, and if the girl, whose memory had been held inviolate in his heart of hearts, would greet him with a society smile and a conventional handshake.

"Come this way, sir," said the janitor, preceding him along the wide corridor.

The note had said three o'clock. It still wanted five minutes of that hour. The door of No. 13 stood ajar, and, as the man tapped on the panel, Armitage thought he heard the swish of skirts, as though someone, being surprised, had suddenly fled. The man noticed nothing, however, and tapped again. Receiving no answer, he peeped into the room, suddenly flung wide the door and, standing back, motioned Armitage to enter. He then retired and closed the door behind him.

The room was lofty and well lighted. Facing the great window, through which the westering sun shone brightly, was an easel with a large canvas upon it, but as it was turned away from him Armitage could not see the picture. All sorts of models, frames, sketches, portfolios, mahlsticks, and curios were scattered in artistic confusion about the room. At the further end a great velvet curtain or portiere hung. But there was no one to greet him.

He stood for a moment irresolute, then, obeying a sudden impulse, he stepped across the room to examine the picture on the easel. At the first sight he gave an exclamation of delight, and for a full minute he stood motionless in a perfect maze of wonderment and delight.

It was a picture of the hill-top he knew and loved. The sun, behind it, flashing up from the lower world, was flashing the east with its glorious promise of day. On the hill-top right against the supernal glow, transfigured as of old "on Horeb's height," stood the King of Love. In the golden haze at his feet the sheep browsed on the short hill-grass. In one hand he held a shepherd's crook, but the arms were extended as who should say: "I am the Door: by Me if any man enter in he shall be saved, and shall go in and out and find pasture."

It was an enthralling picture, full of that elusive meaning which is profounder than symbolism, and which, from some deep of forgotten emotions or prenatal life, brings up thoughts "too deep for tears." It was akin to the master lyrics which, while explaining nothing, seem to make all things clear.

Awaking from his trance, Armitage noticed a slip of paper with writing upon it pinned to the easel, just high enough for him to stoop and read:

"O perfect Love, thy golden gate
Is still flung open wide,
That we two wistful souls, that wait,
May enter, ere it be too late,
And entrance be denied;
Then, radiant with the Light of Life,
Walk homeward side by side."

As he read a great surge of emotion rose in his throat, and, as he stood upright, a mist of tears blurred his sight. Through the mist, standing in the streaming light of the great window he saw Clarissa—the same girlish figure as of old, but transfigured, like the picture, with an inward light—something supernal.

He held out his arms and she came home to them. It was her Golden Gate.

"I promised," she said falteringly a moment later, "to—tell you—if—I repented."

"My darling!"

"You—don't—blame me—do you?"

"Blame you?"

"I was—afraid you might have—changed—so I hid myself. But when I saw your face light up—I *knew*."

"'Love never faileth,'" he said. "You have really been just where you are now all the time, but it is good to have the substance as well as——"

"The shadow," she finished, smiling up at him, and he kissed her brow. "I've had the shadow all the time; but the dawn has come."

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Mr. Hanna, manager of the Anglo-Canadian Music Publishing Association, says business during the past year was much better than the opening month of 1908 promised, and that while it is too early to form any definite opinion just now, the rapidly increasing activity in musical circles in Toronto give promise of a greatly enlarged musical demand.

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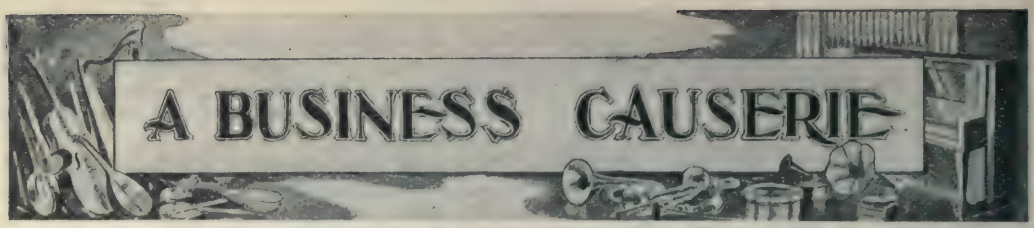


TORONTO, Jan. 28, 1909.

THIS month the music trades, like all other lines of business, have experienced the after Christmas or January dullness, though not by any means in a severe degree. In fact, during the past week or ten days activity among the various musical instrument houses has been in noticeable daily increasing quantity, and the outlook for an excellent spring movement is a highly satisfactory one.

Local business has been more than usually active with the Nordheimer Piano and Music Company. Mr. Robert Blackburn considers the present and the prospective situation a most healthy one. Since Christmas the Nordheimer house has been very active with Steinway grand pianos, sales of these magnificent instruments having been unusually large. There has also been a good demand for the Nordheimer piano, and the trade all round in pianos has been very satisfactory. Mr. Frank Shelton, manager of the "small goods" department of the house of Nordheimer, reports business as having picked up considerably for so early in the year.

With the Heintzman Company business is continued in an all-round satisfactory state. Mr. Charles T. Bender says that the month of December was the best December in the history of the firm, and that for the opening week of the new year January promises results which will leave no reasonable ground for complaint. As usual just after Christmas, the local trade has been a little easy. "But," said Mr. Charles Bender, "in Ontario and Montreal, in Saskatchewan and Alberta we are in steady receipt of large orders. Our agents in Alberta and Saskatchewan—both of whom were in the city last week—report the demand for musical instruments, in their respective localities, to be exceptionally active, and remittances as being better than they had reason to anticipate." The Heintzman Company has recently effected some good sales of their miniature grand piano, an instrument rapidly growing in popularity. Mr. Bender says that player-pianos are in daily increasing demand, and the best are the most readily sold.

There is no complaint of any kind coming from the R. S. Williams & Sons Company as to lack of business. When interviewed by the representative of MUSICAL CANADA, Mr. R. S. Williams had just returned from a week's business trip to Montreal. Expressing some surprise at readily spotting Mr. Williams as I walked into the chief office on Yonge Street, "Well, yes!" R. S. W. laughingly exclaimed, "it is quite an accident this time. I have only been here a few moments, having come in direct from Montreal, and I find a wire waiting me which necessitates my departing by the first train for Hamilton; so had you been ten minutes earlier or later, you would probably have missed me again. . . You ask as to business? Well, with us it was never better. But have a chat with my departmental managers, who will give you any details you require." And the departmental managers all reported a most favourable condition of things as far as the R. S. Williams & Sons Company are concerned.

While in Montreal, Mr. Williams effected sales of several violins, some remarkably high-priced ones, details of which will be supplied later on.

Messrs. Mason & Risch have experienced recently no special movement in any particular line of goods, except, perhaps, player-pianos, which are selling remarkably well just now. The city trade with this firm is good for the time of year, and payments about the average. Outside business promises well, and Mr. Henry H. Mason thinks indications are promising for a good run of business in the early future, as reports from various outside points are of a generally encouraging nature.

There is no lack of activity with the Gerhard-Heintzman Company. Mr. Fred Killer reports a genuinely satisfactory outlook for trade, while present conditions are not at all bad for the dullest month of the entire year. The Gerhard-Heintzman grand piano is going well, and is highly spoken of by all purchasers. Local trade is fair.

Messrs. Gourlay, Winter and Leeming have no complaint to make. The Gourlay piano is giving much satisfaction wherever placed, and the firm is in receipt of many letters speaking in high terms of this popular instrument. Mr. David Gourlay considers the business outlook as generally promising.

The Bell Piano and Organ Company disclaim any intention of monopolizing the music trade, but feel satisfied that a fair share of what is doing is coming their way. "We are holding our own very well," said Manager G. P. Sharkey, "and have recently made some good cash sales of high-grade pianos. The Bell piano is going well."

With Messrs. Weatherburn and Gliddon, and Mr. Thomas Claxton, business is being well maintained. Both firms report trade as having been more active recently.

Mr. Frank Stanley says matters with him are making good headway. Prospects are satisfactory.

Mr. J. H. Ludden, of the Cable-Nelson Piano Company, Chicago, was in Toronto, on a visit last week.

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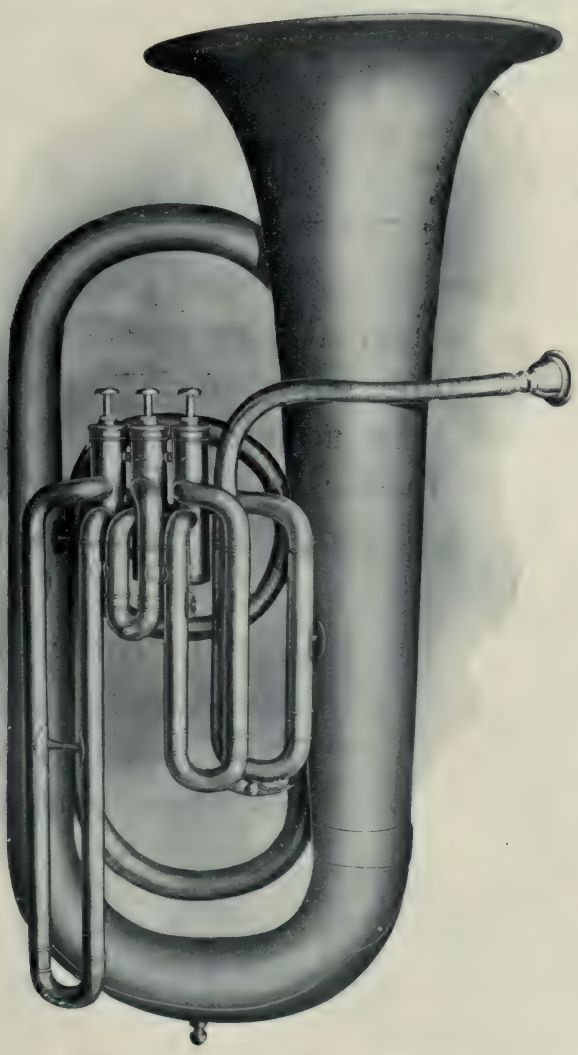

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### MRS. S. F. HARRISON (SERANUS).

MUSICAL CANADA takes pleasure in reproducing on the cover page of this issue a portrait of Mrs. S. Frances Harrison, so widely known by her pen name of "Seranus." Mrs. Harrison, who is a native of Toronto, has won favorable attention both in England and America by the fine quality of her literary work. She is, however, musician, as well as poet and novelist, and her recital lecture, "The Music of French Canada," has been acclaimed both by the press and the public as a most interesting contribution to a fascinating subject. One of her best novels is "The Forest of Bourg-Marie," dealing with phases of habitant life. Of this book the New York *Nation* said, "We recognize work done from the life by a keen truthful observer with a hand surprisingly bold,—yet sincerely sympathetic.

Returning to Mrs. Harrison's musical career, the record of her achievements is too extensive to detail. She has appeared as pianist in Montreal, accompanying Max Heinrich, Winch, and other solo vocalists, was contralto soloist in Ottawa, singing the "Inflammatus," from Dvorak's "Stabat Mater," as pianist, has played ensemble duets with Jehin Prume, has written quite a number of songs and other compositions, and has given several lectures on Folk Music." It may be mentioned that Mrs. Harrison studied the piano with the late Frederick Bescovitz. Agramonte, of New York, called her "an inspired musician." Mrs. Harrison is now editor of the Toronto Conservatary Bi-Monthly and one will find her name attached to instructive articles in all the leading Canadian magazines.

### DATES AHEAD.

March 5-6—Ben Greet players and Russian Symphony Orchestra in "A Midsummer Night's Dream," Massey Hall.

March 8—Violin Recital by Miss Norah Hayes.

March 13—Recital by Lissant Beardmore, Conservatory of Music Hall.

March 25—Toronto Symphony Orchestra and Mischa Elman, Massey Hall.

March 9—Toronto String Quartette, Conservatory of Music.

March 11—Toronto Oratorio Society concert, "The Creation," Massey Hall.

April 6—Violin recital, by James Tretheway, Conservatory of Music Hall.

April 9—"The Redemption" concert by the Toronto Festival Choirs.

April 15—Dresden Philharmonic Orchestra, Massey Hall.

March 23—People's Choral Union, Massey Hall, Mme. Jomelli, Solo Soprano.

## OUR LONDON LETTER.

LONDON, *Feb.* 10, 1909.

THE celebrated violin teacher, Professor Auer, of St. Petersburg, has now settled in Dresden, where he will be more accessible to the many students who are now hurrying to him for a finishing course. The great success of his two pupils, Mischa Elman and Kathleen Parlow, has greatly increased the professor's reputation as a teacher; and it is very noticeable now-a-days how many students fly from one teacher to another, at the least turn in the wheel of fortune, as it would appear seeking in the master those qualities that they did not possess themselves. Some years ago no violinist could be considered to be fully fledged until he had had a course of lessons from Ysaye; shortly after this the Sevcik method was all the rage, and now it is the turn of Professor Auer. Certainly as a player, musician and teacher, he has few equals.

A controversy is now raging in Manchester, of which echoes have been heard in the London press, around the appointment of Herr Beidler—a son-in-law of Richard Wagner—to succeed Dr. Richter as conductor of the Hallé Concerts. It is stated by the malcontents that there is no need to go abroad to find a conductor of equal ability to this gentleman; and that this being so, the preference should be given to an Englishman. Although Herr Beidler's capabilities are not denied, stress is laid upon the fact that he is not a conductor of Continental reputation and that his fame is restricted to his own locality. The Manchester people justly proud of their city as a musical centre, would seem to be willing to welcome a famous foreign conductor, but are by no means enthusiastic over the appointment of a gentleman of alien nationality whose name is not even known to them. Herr Beidler has been resident for many years in Moscow, where he is said to be much esteemed

The short season of opera in English at Covent Garden has been most successful, three complete cycles of the "Ring" having been performed to crowded houses. Several English speaking singers new to London audiences have quickly won the public favour, and others already well known have considerably increased their reputation. A new opera, Dr. E. W. Naylor's "The Angelus," which won the prize of £500 offered some time ago by Messrs. Ricordi, was produced and met with great success, showing that the composer has the dramatic instinct and a decided vein of melody. Dr. Naylor is organist of Emmanuel College, Cambridge.

Sir Edward Elgar's Symphony has been played in London on several occasions since it was first produced, and performances have been arranged in many of the principal provincial cities, as well as in important musical centres abroad. According to a report it will shortly be played in Toronto. The symphony was one of the chief items in the Queen's Hall Orchestra's concert on Jan. 16th, on which occasion it was conducted by Mr. Henry J. Wood. The solo violinist was Miss Kathleen Parlow, who gave a very fine performance of the Mendelssohn concerto.

An interesting departure from the usual music offered to the audience in a theatre has been made by Miss Lena Ashwell at the Kingsway Theatre. The musical arrangements are under the direction Mr. Stanley Hawley, and the athie String Quartett has been engaged. The Quartett, Messrs. Philip Cathie, Fellowes, Tertis, and Renard, are seated on the stage, and instead of the usual light overtures and dance music, classical and modern quartetts are played. The innovation appears to be a marked success.

At a concert held in Genoa recently in aid of a Fund to assist the survivors of the terrible Sicilian earthquake, the well known virtuoso, Hubermann, played on Paganinis' celebrated Guarnerius violin, which was lent him by the authorities of the city. This has been done on previous occasions when a famous fiddler has visited the place, but the result must be disappointing, as having laid by for so many years it cannot speak with the freedom and brilliancy that it did when it was constantly used by the great Italian. The Guarnerius having come again before the notice of the public, accounts of several offers said to have been made for it and the self-denial of the municipal authorities in refusing them, have re-appeared in the papers. It should be borne in mind when reading anecdotes of this kind that it is a very easy thing to make a magnifiicent offer for something that cannot be sold—one might as well make a bid for the Nelson Column or the contents of the National Gallery.

Mr. Thomas Beecham, having severed his connection with the new Symphony Orchestra, has organized a fresh band of musicians and announces a series of five important concerts to take place shortly. The New Symphony Orchestra have secured the services of Mr. Landon Ronald as

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conductor, and they propose to give a number of performances. There are now no fewer than five fine orchestras in London!

"CHEVALET."

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## MUSIC IN NEW YORK.

NEW YORK, *February* 22, 1909.

THE most important occurrence of the opera season was probably the production of Strauss' "Salome" at the Manhattan Opera House, with Mary Garden in the title role. It will be recalled that the work was given once last season at the Metropolitan, but through the instrumentality of J. P. Morgan it was withdrawn after the premier, and all subsequent promises of a revival on the part of that opera house came to nought. So this season the redoubtable Oscar determined to try it, and foresaw the opportunity which would thereby be given Miss Garden to display her remarkable histrionic powers, and the attraction which such a combination would have for the opera going public.

One can hardly go into raptures over the Strauss score, in so far as beauty of melody is concerned. Strauss needed no pretext of writing melodiously, but his command of the orchestra, and his genius for interpreting dramatic situations in music has probably never been equalled. I am strongly tempted to enter into an extended consideration of the opera, but space forbids more than a passing notice. Suffice it to say, the reception of the opera on the part of the public has been a pronounced success, and the house is packed upon every repetition. The caste includes Miss Garden, as "Salome"; Mme. Doria, as "Herodias"; M. Dalmores, as "Herod," and M. Dufranne as "John the Baptist."

After an absence of several seasons from New York, Mr. Emilio De Gogorza appeared in a song recital on January 26th in Mendelssohn Hall and re-established himself immediately as one of the finest song singers in America to-day. He possesses a beautiful baritone voice, and throughout its compass it is rich and even in quality. As an interpreter he ranks with the best, and his phrasing and breath control are finished to a degree. At his second recital on February 17th he was in much better voice and did himself full justice. Apart from his gifts as a singer Mr. Gorgorza has a fine stage presence, and he is most popular.

Mischa Elman still continues to draw packed houses. On January 28th he played in Carnegie Hall, and received the usual demonstration which his appearance always cause. His programme included the Bruch G minor concerto, a group of fascinating dances, and a set of weak variations, "La Folia," by Corski. Elman has abundannt verve and brilliancy in his playing. He sweeps his audience along with him,—arouses one's emotions rather than interests one intellectually, or esthetically. He is one of the sensations of the season.

At his recital on February 2nd Paderewski demonstrated that he could play as well as ever. He played the Chromatic Fantasia and Fugue of Bach in a truly remarkable manner, and his Beethoven Sonata, Op. 111, was a great interpretative triumph. The same might be said of the Schumann "Etudes Symphoniques." Paderewski is a great pianist who is a musician, and a great musician who is a pianist.

The new Paderewski Symphony which the Boston Symphony Orchestra played, for the first time in any city, in Boston a week ago met with a decided success from both public and critics. The Boston organization played the Symphony at its two concerts here on February 18th and 20th. It was a compliment to the Boston Symphony that Paderewski should have it present the work to the music world the first time. It could not have been played with greater finish and perfection anywhere.

The Flonzaley Quartette gave its second concert in Mendelssohn Hall on February 2nd. This organization was founded by Mr. E. J. de Coppet of this city, and until this season played only privately at his functions, but this year it is under the Charlton management, and the public is afforded many acceptable opportunities of hearing this splendid quartet. A Mozart and a Dohnanyi quartette, and the Cæsar Franck piano quartette in F minor made up the programme. The playing of the Flonzaleys is characterized by beauty of tone, rather than bigness, precision in leads, etc., which comes only with much practice, and careful attention to detail. Ernest Schelling was the assisting artist in the quintette, and proved to be as accomplished a chamber music player as he is a soloist.

Ossip Gabrilowitsch continues to be one of the most popular pianists in America. Mendelssohn Hall is too small to hold the audiences which he attracts, so he always appears in Carnegie Hall. At his second recital on February 6th he presented an interesting and novel programme. The first part was made up of two Intermezzi and a Rhapsody of Brahms (Op. 118 and 119), and the second part consisted of Daniel Gregory Mason's "Elegy" in Variation Form, Op. 2. Mr. Mason is not so well known as a composer as he is as a lecturer and writer on music, but he has much natural ability and is thoroughly versed in the technique of composition. Mr. Mason's "Elegy" was written in memory of Philip Savage, a college chum of the composer when they were both students at Harvard. Mr. Savage was a gifted poet, and promised to become famous in that line, but was cut off at the early age of about thirty. Mr. Paul Savage, the well known singing teacher of this city is a cousin of the late Mr. Philip Savage. The variations proved to be well worth Gabrilowitsch's attention, and deserve repetition. The rest of the programme was made up of twelve Chopin preludes and the Schumann "Carnival."

Mr. Damrosch is repeating with the Symphony Orchestra the Beethoven Cycle which proved so interesting and educational last session. In the six concerts of the cycle, all the nine symphonies

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will be played, and in addition, many of the best works for vocal and instrumental solos. On February 11th the "Eroica" was played, and Mr. Damrosch gave a very scholarly interpretation of the work. Miss Margaret Keys, the contralto who won renown with Caruso last season during the tenor's tour, sang three songs and made a fine impression.

On February 18th the fourth and fifth Symphonies were given, and the glorious C minor was presented in a manner deserving of the highest praise. One might differ with Mr. Damrosch regarding some points in the fourth, however. The Adagio was played a great deal slower than it is marked, and as a consequence lost much of its character. Dr. Ludwig Wullner sang the "Au die ferne Geliebte" cycle in his usual remarkably artistic style, and Mr. Coenraad V. Bos shared the honors with his beautiful accompaniments.

The popular English pianist, Miss Katharine Goodson, is back again, and gained her usual pronounced success at her recital in Mendelssohn Hall on February 19th. She played a rather unusual programme, including Greig's E-minor Sonata, and pieces by Sibelius, Tschaikovski and Gersheim, besides the usual Chopin, Schumann and Liszt numbers. She has improved of late. Her tone is rich and she is not as heavy in her playing as she was last year. She is very popular and deserves all her success as she is always interesting and presents programmes which offer something out of the beaten tracks—a rare and acceptable treat.

Karl Klein, son of the well known composer, Bruno Oscar Klein, gave a violin recital in Mendelssohn Hall on Friday evening, February 19th, at which he had the assistance of his father at the piano. The combination proved an admirable one, and resulted in a thoroughly interesting recital. Karl Klein is extremely talented. He has a fine tone, ample technique and much art and brilliancy. The audience gave him a rousing reception, and he established himself as one of the finest of the younger violinists before the public.

The New York Symphony gave the first concert of the Tschaikovski Cycle on Sunday, February 21st. There will be five concerts in cycle, and the Russian composer's most representative works will be presented. The "Romeo and Juliet Fantasie Overture," two movements from the first Symphony, the entire second Symphony, and four songs sung. Mr. Francis Rogers made up the first concert. Mr. Damrosch is certainly a past master of the art of programme making, and while the concerts are always of great interest they are, at the same time, educational.

The Philharmonic-Mahler affair is at last settled. Gustav Mahler has been engaged for three years as conductor of the organization, which has been put on a fine financial basis, and which will be thoroughly reorganized before next season. Mahler will conduct two concerts next April, after the departure of Saponoff.

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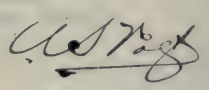

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### HAMILTON NOTES.

HAMILTON, *Feb.* 20, 1909.

ON Wednesday, Jan. 20th a "Haydn" evening was held at the Conservatory when an interesting programme was presented, consisting of the "Surprise Symphony" for piano, quartette and octet; from "The Seasons," a humorous trio; songs—"My mother bids me bind my hair," and "Rolling on Foaming Billows;" a string quartette, a short talk on Haydn's Life and work, concluding with the Toy Symphony played by the members of the faculty, much to the enjoyment and amusement of a large audience.

On Wednesday, Feb. 3, a "Mendelssohn" evening was held at the Conservatory, when a paper on his life and work was given, and a programme consisting of concerto in G Minor (1st two movements), prelude and Fugue E minor, variations in B flat, song without words for 'cello, songs, "on Wings of Song," "A Song of Spring," and scherzo and finale from Scotch symphony.

On Friday, Feb. 5, a recital of song was given in the Conservatory Hall by Miss Estelle Carey (soprano) and Miss Bertha Carey (contralto), who have been studying in Italy for seven months. Mr. Vernon Carey (tenor) assisted and Mr. Hewlett played the accompaniments. I could not get near the door for the crowd, but I am told it was most enjoyable.

On Saturday, Feb. 6, Mr. Hewlett's organ recital was a "Mendelssohn" celebration, consisting of the VIth Sonata, Andante from violin concerto, andante from Italian Symphony, Allegro from Reformation Symphony, overture to Midsummer Night's Dream, Wedding March, "Hear My Prayer," by the choir and Mrs. Kennedy, who also sang "Hear ye Israel." There was an unusally large audience. Many of the churches had Mendelssohn music on on Sunday, Feb. 7th, in fact that popular composer has been well remembered.

The Elgar Choir week can fairly be called our musical season. The first concert was given on Wednesday, Feb. 17th, when a varied selection was sung with the precision and unanimity of attack, refinement of phrasing, and purity of tone for which the choir has become known. It is unnecessary to enlarge upon Bruce Carey's success in training this chorus for it is well-known. In the opinion of the writer "Judge Me, O God," was taken too fast in the first part, and too slow and soft in the "harp" part, thereby making it rather a *tour deforce* of choral training than a sincere expression of the sentiment. This is, of course, a matter of opinion; of the actual singing nothing but praise can be said. Claude Cunningham, the assisting soloist, showed himself again to be one of the greatest baritone singers on this continent or elsewhere. That his accompaniments were played by W. H. Hewlett is, to say that they were played well.

The second concert was given by the Elgar Choir the following night, Feb. 18th, with the assistance of the Pittsburg Orchestra, and was a triumphant success. The selection from Verdi's "Requiem,"

"The Challenge of Thor," and a chorus from "Ernani," with orchestral accompaniment, were thrilling in their effect. The unaccompanied pieces were as refined as ever. The orchestra played a Haydn Symphony in E flat (not the Surprise) "Les Preludes" of Liszt, Italian Caprice by Tschaikovski, and Saint-Saens' "Rondo Capric cioso" for violin, played with fine execution by Mr. Tak. Finally Mr. Carey and the choir have every reason to be satisfied with the result, and Hamilton has every reason to be proud of them. The complete list of compositions sung is given below.

Wednesday night, Feb. 17. Autumn, by Grechaninof; "Sweetheart Sigh No More" (women's voices) Paul Ambrose; "One Sweetly Solemn Thought," R. S. Ambrose; "Adoramuste", Palestrina; "Judge Me, O God," Mendelssohn; "Bold Turpin," Sir. F. Bridge; Chorus from "Ernani," Verdi; Cradle Song (men's voices), McDowell; Indian lullaby (women's voices), A. S. Vogt.

Thursday, Feb. 18th. Dona cis, Kyrie, Dies Irae (Requiem), Verdi; "The Challenge of Thor" (King Olaf), Elgar; Serenade (unaccompanied), Brahms; "Indian Lullaby" (women's voices), Vogt; Chorus from "Eranni," Verdi. J.E.P.A.

### A NEW PHONOGRAPH.

A NEW phonograph has been invented in Germany. Regarding it Consul T. H. Norton writes from Chemnitz: "The methods for recording sound have reached a higher stage of perfection than those employed for its reproduction. The chief difficulty encountered in the present systems of reproducing conversation, and especially music, from phonographic and similar records, is caused by the friction of the needle resting upon the surface of the rapidly revolving disc or cylinder. This introduces a more or less noticeable buzzing or rumbling sound, which interferes materially with the clearness of musical notes or spoken words. Numerous attempts have been made to overcome this unpleasant accompaniment. In none of the devices hitherto brought forward has complete success been attained, since all involved the factor of friction as the fundamental means of transmission. In a recent number of the *Deutsche Musikwerk-Industrie*, a German inventor describes a newly patented instrument, in which friction is completely avoided. It combines the leading elements of the phonograph and the siren. The novel and essential feature is the substitution of a current of compressed air for the needle or stylus of Edison's invention. It is already evident that a field of usefulness is open to this new invention as an adjunct to the equipment of sea-going vessels. Its availability for musical purposes has not yet been tested sufficiently to determine whether it can successfully vie with the gramophone, phonograph, etc., or even replace them."

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THE reason why there are so few good choirs is indicated in *The Musician* by Frederic S. Law, who quotes what an expostulating conductor said to his singers:

You remind me of the people in a little German village who agreed to unite in giving the priest a barrel of wine. Accordingly the cask was put on a cart, which was driven from door to door, each one pouring in the stipulated quantity; but when the good father drew his first glass, he was astonished beyond measure to find that he had nothing but water to drink. Every one had poured in water, thinking that since his neighbors were giving wine, his trick would not be detected. So it is with you," he concluded. "One singer thinks it will make no difference if he misses a rehearsal; but the trouble is that others have the same unlucky thought; thus we find ourselves seriously crippled, and the reputation of our society suffers in consequence."

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## AT THE CAPITAL.

OTTAWA, *Feb.* 20, 1909.

JOSEF LHEVINNE, the famous Russian pianist, visited Ottawa for a third time on the 27th January, when he gave a recital in the Russell Theatre. For a pianist of such fame the audience was not at all what it should have been; however, it was a thoroughly representative musical audience who were not lacking in appreciation or approval of Lhevinne's art. I have to acknowledge many kindnesses from the musicians of Ottawa in helping me to make this the most successful of Lhevinne's visits, and I have no doubt that when he next comes he will be greeted by an audience befitting the occasion.

The musical events for February already announced, include the first concert of the Canadian Conservatory of Music in the Russell Theatre on the 11th. Since its last public appearance the orchestra has been materially strengthened, and some of Ottawa's leading citizens have donated generous sums of money to assist Mr. Donald Heins in his endeavor to raise the standard of the concerts. The programme is the most ambitious yet presented and reflects great credit upon the organization and its very capable conductor. It was as follows:—

Part I.—Symphony No. III. (Scotch Symphony), Mendelssohn.

Part II.—Concert in E flat, for piano, Liszt, with orchestral accompaniment, Miss Ethel Thompson. Overture, Ruy Blas, Mendelssohn. (a) Berceuse. (b). Preludium. Jarvefelt. Song Recit, and Aria, Jean d'Arc-Tschaikovski. Mrs. Geo. Patterson Murphy. Three Dances from Henry VIII. E. German.

Mr. W. Wright Symons, baritone, who has been away from Ottawa for sometime, fulfilling an engagement with the "Merry Widow" Opera Company, is at present visiting his many friends here before going to Paris, where he intends studying under King Clarke the famous vocal coach. He has a high baritone voice of pleasing quality and under such excellent training will undoubtedly give a good account of himself.

Mr. Albert Archdeacon who has lately returned to London after the tour of the Sheffield Choir writes me that he has arranged for a series of organ recitals in Canada and the States this fall by Alfred Hollins, the famous English blind organist.

It hardly seems necessary to say anything about one whose compositions for the organ appear on nearly every recital programme. However, Mr. Archdeacon, who recently toured South Africa with Mr. Hollins, says he is simply wonderful, and his powers of improvisation marvellous. This is the first public announcement of the tour and Mr. Archdeacon asks me to state that applications for terms and dates of Mr. Hollins' recitals may be sent to L. W. Howard, P. O. Dept., Ottawa.

Marie Hall, the famous English violiniste intended to give a concert here Feb. 27th, but the Russell Theatre being engaged for that date, her visit will have to be postponed until her return from the coast in April.

L. W. H.

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"WHAT are you crying about?" "My husband beat me." "Who is he?" "A gypsy fiddler. He beat me with the fiddle bow." "Then you ought to be thankful he doesn't play a bass viol."—*Fliegende Blatter.*

*MARTIN-ORME*

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# OPERA & DRAMA

## THE TORONTO THEATRES.

THERE has been no lack of material to write about concerning the theatre during the past few weeks. In fact what has been seen since the first of the year in the Toronto theatres would hardly more than a decade ago have furnished the episodes of an entire season. It is the tendency of the average dramatic critic to become a pessimist as he grows older, but in this century of hope there is obviously room for optimism. That the intellectual power of the drama in our own tongue has increased during the past fifteen years is obvious. But it is not primarily with the drama that one deals in these monthly causeries. It is rather with the more or less neglected art of acting.

Therefore one will speak first of the visit of Mme. Alla Nazimova, an artiste of genius, if not of perfect achievement. A Russian by nativity she has that largeness of conception combined with exquisite attention to detail which characterizes the art work of that great nation. Plastic to a degree and beautiful in an exotic way, she is gifted with a mimetic quality which enables her to completely identify herself with the character she is pourtraying. Some critics, William Winter for instance, pretend to disdain this quality of identification, but it unquestionably is the radical element in acting and only attained through supreme artistry and a control of the fountains of expression. Thus in Nazimova's Nora ("A Doll's House," Ibsen) Hedda (Ibsen), Nina ("Countess Coquette," Bracco) we saw three distinct beings; not three phases of one woman, but three distinct and well rounded characters resembling each other, but not even sisters.

MADAME NAZIMOVA, moreover, devotes herself to the interpretation of the intellectual drama and finds a profit therefrom. Two years ago it is said, she was quite unable to speak English and within that space of time she has acquired our tongue. She speaks to-day with a purer diction than Madame Modjeska, a Pole, or Madame Rhea, a Belgian, both of whom were distinguished artists in their time. The time is past, however, on this continent when any star can win permanent success without entirely mastering of the vehicle she is to use, but Madame Nazimova gives every indication that within another two years she will be a perfect mistress of the language. The only difficulty that she now encounters is the hard sibilants of our English speech which rendered in her soft Russian way become indistiguishable in rapid emotional passages. Her voice is effective rather than beautiful, but she has the gift, the magnetism and the inexplicable mystery in her personality which overcome everything. Her cardinal defect, which apparently is rooted is that of attitudinizing as it were to display a sylph-like form, when she has a role which gives her the requisite opportunity. It was this fact that robbed her immensely interesting Hedda Gabler of its full import. But it was also this fact that made her Countess Coquette so supremely picturesque and interesting. Nothing that she does, howerver, is a more complete triumph than Nora in "A Doll's House." In this piece she is perfect and she shows to the man on the street the truth that those of us who have studied Ibsen for years already knew that the Norwegian dramatist was a great writer of humorous dialogue. She is Nora, the irresponsible, loving yet steadfast childwife to the life. Unquestionably this is the greatest ingenue role, to use the jargon of the theatre, that was ever written, and it is not on record that any actress born to the English-speaking stage could play such scenes as Nora's romp with her children in so spontaneous, natural and convicing a manner. One has spoken of her power of identification and one is only hopeful that she will again and again reveal to us in this city where such art is too rare, other types of womanhood.

The "real Devil" was also a figure during the past four weeks. He was Mr. George Arliss, an actor of amazing theatrical resource and rarer intellectual gifts. The difference between the Fiske and the Savage productions of Molner's much discussed and rather over-rated comedy was all a matter of taste. The Fiske production was in good taste and the Savage production in bad taste. The Fiske production was intelligently done with an appeal to the thoughtful play-goer. The Savage production was flimsily done in tinsel with an ineffective appeal to the senses. But there was nothing to worry about in the play at best. It was a clever conception and, properly acted, very interesting. But it is improbable that any one of us will ever see it again. And who of us will regret it?

Another actress of great potentiality has been seen in the person of Miss Edith Wynne Matheson, who appeared in her husband's play, "The Servant in the House." Miss Matheson is an artiste, whose beauty of expression, splendor of vocal utterance

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and grace and authority of bearing have long commended themselves to critical play-goers. With the small role allotted to her she does wonders. The play on paper is a flat one, an overdrawn attack on the Church of England. It required all the artistry of the notable cast which presented it and all the brilliant stage management of Mr. Henry Miller to make it plausible. The great acting part of the play is the drain-man and it was greatly rendered by Mr. Tyrone Power, who at his best is without peer on the English-speaking stage. Robust, rough and intensely masculine as Mr. Power is in his interpretation of this role, there are nuances in his work that repay closest attention. Mr. Walter Hampden who played the title role, has a singularly winning gift of utterance. His elocution and whole bearing are typical of the sweetest and highest form of piety. He is supposed to represent a reincarnation of Jesus Christ and there is probably no actor of celebrity competent to achieve the task with so much delicacy and taste. Another real achievement was Mr. Arthur Lewis' brilliant essay in the farcical and overdrawn part of the Bishop of Lancashire. In fact the caste was a faultless one, the only defect being an over accentuation at certain moments of the obvious symbolism.

The notable play of William Vaughan Moody, originally called "A Sabine Woman," and now known as "The Great Divide," was presented by Mr. Henry Miller also. The merit of the piece lies in the fact that it presents an intellectual idea in a most effective dramatic or, it might be said, melodramatic way. The piece is full of good, red blood and the fact that there is some gun play and some elementary passion does not diminish its literary value. Any experienced newspaper man knows that the most lurid things put upon the stage can be found in actual life. In fact the average daily newspaper read in all its columns, no matter how staid and conservative its methods may be, contains more blood and thunder than the worst shilling shocker ever written. It is no defect in Mr. Moody's play that he deals with elementary passions, but it is a defect that having proceeded to a certain point he got afraid of his theme and introduced the conventional theory of altruism. In the beautifully staged production, Mr. Miller had a chance to show the best elements of his rather stodgy acting personality and Miss Thais Lawton, who has made a rather singular choice of a Christian name for stage purposes, showed an exceptional mimetic gift.

A harmless bit of nonsense was "the Re-juvenation of Aunt Mary" dramatized from a novel of the same name. It was chiefly interesting as illustrating the genuine virtuosity of Miss May Robson as a comedienne. Many of the comic episodes were as old as Adam's off-ox, but the magnetism and wholesome mirthfulness of the leading figure made it good entertainment. Without her it would have been worse than a bore.

The event which has been the most remunerative from the box-office standpoint has been the recent production of Lehar's operetta, "The Merry Widow," which despite a rather thin libretto has a tunefulness and infectuous quality is its score that make it a continual delight. Much of its great popularity was due to the effective manner in which it was presented. It is unusual for us to hear a musical entertainment with an adequate orchestral equipment. Mr. Savage supplied a competent organization of forty musicians, and they made a new thing of the now hackneyed Waltz. Moreover the staging was sumptuous without being meretricious, and the performance of Miss Lena Abarhenal and Miss Anna Bussert who alternated in the title-role was in each case graceful and efficient. The latter is the possessor of an unusually sweet and well trained soprano voice. The Canadian singer and comedian, Mr. Charles Meakins, formerly of Hamilton, proved most graceful and efficient and Messrs. Oscar Figman and John Thomas were droll and competent.

The handsome and graceful actor, Mr. Vauhan Glaser, brought his stock company here from Cleveland, and gave excellent productions during the month, while the pulchritudinous James K. Hackett played to very large audiences in his revivals of old successes.

HECTOR CHARLESWORTH.

*February* 25, 1909.

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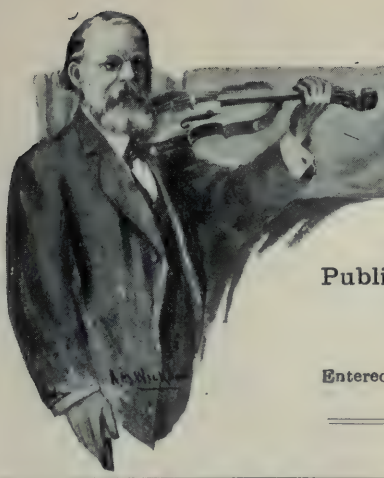
## BELLINI'S BEST OPERA.

"NORMA" WAS HISSED AT FIRST—THE COMPOSER'S DEATH.

BELLINI was born in Sicily. He died at Puteaux, near Paris, under somewhat strange circumstances, in 1835. Baron Ayme d'Aquno wrote to a friend: "I rode out to call on him; but, as usual, the gardener of his house refused to let me in. Later on in the day there was a heavy storm, and at about five o'clock I once again tried to see him. As no one answered the bell I pushed against the grate, and it gave way, so I got into the house. I found Bellini on a bed, abandoned by all. At first I thought that he was asleep. When I touched his hand, it was quite cold, for he was dead."

A curious letter is published, written by him when his "Norma" was hissed at the first representation: "I have just returned from the Scala. Would you believe it? 'Norma' was hissed, I no longer recognized the friendly Milanese, who received with enthusiasm and delight the 'Il Pirata,' 'La Straniera,' 'La Sonnambula.' I have deceived myself. I have made a great mistake. All my progenitors have been wrong. All my expectations have been illusions. But, I assure you from my heart, there are morsels in it that I shall be proud if I can ever excel. Did not the Romans hiss 'L'Olympiade' of the divine Pergolesi? In all theatrical productions the public is the supreme judge. The public will reverse its judgment. It will recognize that 'Norma' is the best of my operas."—*Argonaut.*



# THE VIOLIN

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E. R. PARKHURST, Editor and Proprietor

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MARCH, 1909.

## ITALIAN VIOLINS—THE BRESCIAN SCHOOL.

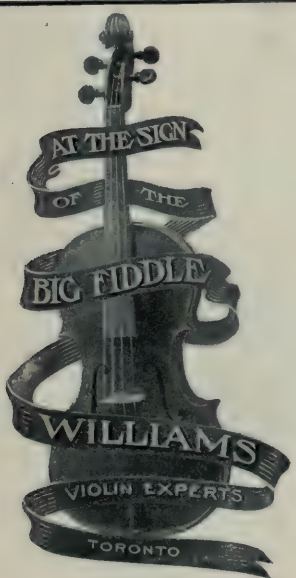
BY REV. A. WILLAN

THE violin, the most beautiful and expressive of all musical instruments, assumed its present form rather suddenly in the 16th century. The early history of the violin is involved in obscurity, but its immediate predecessor was the viol, an instrument of varying form, which was known at a very early date, and was in common use during the 15th and 16th centuries. The earlier viols appear to have had three strings, but the number was changed at later periods to four, five and six. An illustration in the Cotton MS of the 10th century shows the viol as a pear-shaped instrument; and grotesque figures on panels of an early date in the roof of Peterborough Cathedral are represented as playing on instruments bearing a rude resemblance to the modern violin.

The violin proper is undoubtedly an Italian creation. Viols and other similar instruments were made by the early Brescian makers, but, as Mr. Hart says in his work on the violin, to Gasparo da Salo belongs the credit of having laid the foundation of the Italian style of violin making; and to his pupil Gio: Paolo Maggini belongs the honour of being in reality the father of the violin, in the sense of having clearly, at once and for ever, differentiated the instrument as a distinct type.

Very little is known of the early Brescian makers but Messrs. W. E. Hill & Sons, in their work on Maggini* give full and interesting details, so far as they are known, of this illustrious maker, including three beautifully coloured illustrations, of one of the most noted violins of Maggini. This instrument, which is now the property of Captain W. P. Warner, originally formed part of a "set" of Maggini instruments brought together by two brothers, members of a family named Dumas, who

*Gio: Paolo Maggini—His life and work, W. E. Hill & Sons, London. Novello, Ewer & Co., London and New York.

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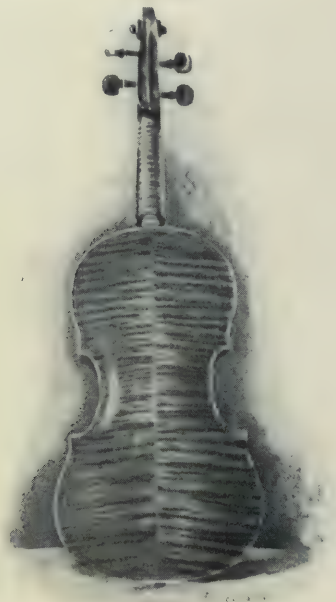
lived in an old chateau near Lyons; and the three illustrations here given are reproductions from the coloured plates in Messrs. Hill's monograph.

In this beautiful instrument, which is known as the "Dumas Maggini," we see one of the earliest examples of the violin after it had assumed the well known form to which we are so well accustomed; and it was on this pattern that subsequent makers, and especially those of the Cremona school, brought to bear skill and artistic talent of the highest order. And yet when we compare this violin with the later works of the Italian makers, it is surprising to find how little alteration has been really made, and none indeed so far as the general features are concerned. There is something pleasing in the primitive simplicity of the outline of the instruments of the earlier Brescian makers. There are here no attempt to



draw attention to the corners, so skillfully elaborated by Nicholas Amati, and modified by Stradivarius; but simple as is the general design, all is in perfect proportion, and the hand of the master is visible in every detail.

The Messrs. Hill give a very full and detailed description of this violin, and describe this ideal specimen of Maggini's power to be most remarkable in every way. The model springs upwards at once from the inner line of purfling, and the degree and character of the arching are now recognized as the best possible for great volume of tone. The back, which is in two pieces, is remarkably handsome, and the belly, which is also in two pieces, has the widest grain outwards. The varnish is fine and abundant, and is of a golden yellow colour, subdued in places with pale brown. The purfling is double, but there is no other ornamental inlaying, as in some of the instruments of this maker. The startling newness and *novelty* of appearance of this violin are also described as giving evidence of its remarkable state of preservation.

Very few of the violins of this maker are known

to exist, and the "Dumas" Maggini must take rank amongst the very finest specimens of the early Italian violins. The instruments of Maggini are

undated, but as his career extended from 1590 to 1640, he was consequently contemporaneous with the earlier makers of the Cremona school.

That the violins of Maggini have received due appreciation, is shown from the fact that they have been so extensively copied. Many excellent copies

MISS NORAH HAYES

were made by J. B. Vuillaume of Paris, which are highly prized.

The tone of the instruments of Maggini is full, mellow and plaintive, and althought they are generally considered to be deficient in brilliancy, well known violinists such as Vieuxtemps, Ole Bull and De Beriot have found them sufficient for their needs. The makers of Cremona succeeded in producing instruments of a more brilliant tone, but the violins of the Brescian school hold their own for power and volume of tone, and it is their rareness and inaccessibility alone which has prevented their more extended use.

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### MISS NORAH HAYES.

Miss Norah Hayes is a young Toronto violinist whose career is being watched with interest by many in her profession. She has already accomplished much, and her talent holds great promise for the future. Since her early years she has studied the violin entirely with her sister, Miss Lena Hayes, who is well known as an artistic soloist, and undoubtedly to her care and companionship she owes perhaps more than she can ever realize. In 1904 Miss Hayes gave her first recital and two years later graduated from the Conservatory, taking high standing in all the subjects required, including piano. Her appearance at the commencement exercises in Massey Hall that summer when she played two movements of the Mendelssohn concerto was particularly successful. Her time since then has been devoted to teaching, and further study of piano and theory, as well as her own instrument; also to choir works and the Toronto Symphony Orchestra, of which she has been a member since its organization. Miss Hayes is a thoroughly artistic and well equipped musician, and her first professional recital on March 8th, Mr. George Dixon assisting, will be an event of interest. Her many friends wish her every success.

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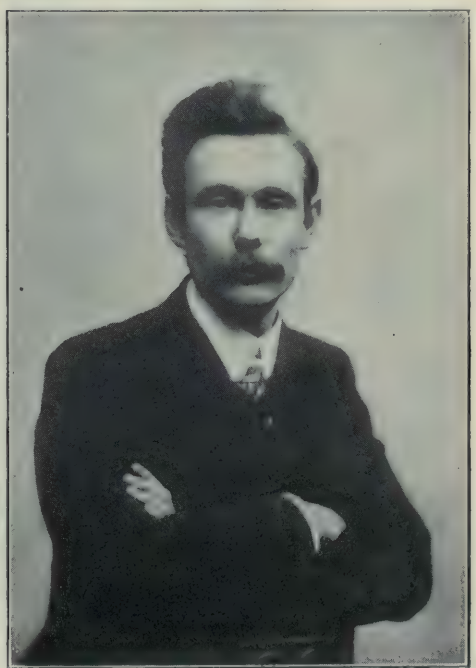
### MR. A. EASTER SMITH.

Mr. A. Easter Smith, soloist and professor of the violin, is a recent arrival in Toronto. He has, however, received a warm welcome by musical circles and is finding plenty to do. Mr. Smith had the advantage of the tuition and example of his father, a professional violinist, and finally finished in the study of the violin with Polonaski. Mr. Smith is now professor of his instrument at the



MR. A. EASTER SMITH

Toronto College of Music, and is choirmaster and organist at First Avenue Baptist Church, and is planning to produce Stainer's "Crucifixion" at Easter tide. As a soloist, Mr. Smith has won high honors. He has played before royalty in England and Lord and Lady Aberdeen. For his examination

for Fellow of the College of Violinists at London he played from memory the whole of Mendelssohn's unrivalled concerto, taking the fellowship nearly twenty years ago when quite a youth. In England Mr. Smith was considered the leading violinist in the southern counties and he was conductor of the principal orchestra in the capital of Kent. Mr. Smith expresses his indebtedness for the encouragement and advice he has received from Dr. Torrington, which he appreciates all the more because he came here as a stranger.

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THE sum of $450,000 has been appropriated for the reconstruction of Dresden's Royal Opera House. It occupied eight years, 1870 to 1878, in building.

### MISS ENID NEWCOMBE.

MISS ENID NEWCOMBE is a recent and most valued accession to the ranks of the musical profession of Toronto and is at present a member of the teaching faculty of the Conservatory of Music. She studied the violoncello in the old land and is altogether a most accomplished representative of English musical talent. She has a brilliant technique, produces a sympathetic and rich tone from her instrument and plays with great verve and rhythmical and metrical exactitude and when the occasion demands it, with an expression that while warm is unexaggerated. She is a delightful artiste and it is to be hoped that Toronto will not allow her to be tempted to leave us.

MISS ENID NEWCOMBE

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THE only Joseph Guarnerius in Canada is in the posession of Mr. R. S. Williams, the well known Toronto violin expert and collector. The instrument of which we give an illustration is valued at $8,000. It is a fine and well preserved specimen of the maker's work being bold and vigorous in model and outline varnish of reddish yellow and of good substance. This violin was bought for a pupil of the late Dr. Joachim, on the master's recommendation, but the student being unable to keep it, Ferenz Hegedus, the great violin virtuoso purchased

THE HEGEDUS GUARNERIUS.

and used it as his solo instrument during the time he made his great successes of his early career. Later, however, he fell in love with the Gillott Guarnerius which he purchased for $10,000 from Mr. George Hart, of London, who acquired the instrument under notice. Recently it fell into the possession of Mr. R. S. Williams and Canada can take consequent pride in having at least one of the grand Cremona violins. The tone is full, rich, and of a beauiful mezzo quality of excellent carrying power.

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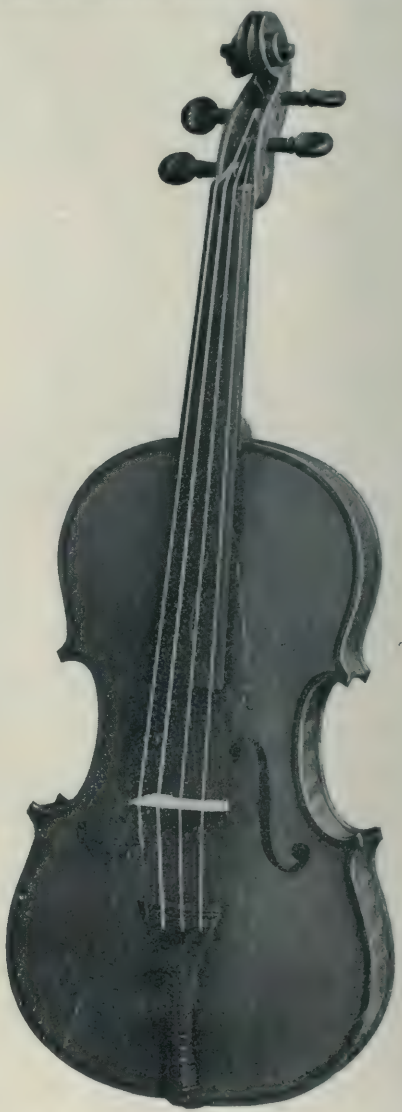

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MARCH, 1909.


## MENDELSSOHN CHOIR CONCERTS.

The Mendelssohn Choir, of Toronto, reached the supreme achievement in their history in their series of five concerts at Massey Hall, commencing February 8th, and ending February 13th. One day's rest was taken on Friday, the 12th. Our notice of so large an enterprise must necessarily be brief, but while brief it will be thoroughly appreciative. The choir this year was stronger than in previous seasons by about ten voices. In their unaccompanied numbers and in their singing with the Theodore Thomas Orchestra, they gave once more convincing proofs of remarkable distinction in all the transcendental qualities of choral singing.

During the past two years there has been manifest a slight shifting of tonal balance. That is to say the basses and tenors have been augmented, but without impairment of the beauty of the sopranos and altos. In other words, the women's voices to the careless hearer may not seem so extraordinary in excellence owing to the levelling up to their standard of the male voices. But the ensemble, the general artistic effect of the interpretations of the music, are more impressive, more satisfying than in the days when the sopranos were the chief glory of the chorus. Dr. Vogt has builded well in his process of construction. He has now a wonderfully well balanced chorus, notable for precision of attack and execution, distinguished for exceptiona. brilliancy and power and one, moreover, that commands all conceivable gradations of tone color and dynamics. The choir excels in their striking observance of just rhythm and metrical accent, and in their expressive oratorical delivery of the words of their text. And in this latter respect Dr. Vogt does not sacrifice the music to the words—rather does he bring home to his audiences a clearer idea of the intention of the music by discriminating attention to the value of what may be called elocutionary emphasis. An illuminative illustration of this point may be cited in the choir's rendering of Gounod's motette, "By Babylon's Wave," which is recognized to be one of the choir's most perfect efforts in *a capella* singing, but which owes much of its absorbing and magnetic interest to the faithful observance of the oratorical emphasis. Another number that revealed the nobility of the choir was Mendelssohn's "Judge me O God." One may give unreserved praise to the men's voices for their beautiful rendering of Kremser's "In Winter," a singularly appealing composition. The greatest triumph of the choir, judged from the aspect of virtuosity, was won in Elgar's cantata, "Caractacus," a most exacting test for any chorus being full of complexity in intervals, and of broken phrases, and difficult attacks. The choir had the co-operation in this work of the Thomas Orchestra, and a solo quartette of singers consisting of Mme. Rider-Kelcey, soprano; George Hamlin, tenor; Claude Cunningham, baritone, and Frederick Martin, bass. The music which could not well have been presented in more favorable circumstances made a profound impression. A novelty of weird fascination was Hugo Wolf's ballad, "The Mad Fire-Rider," for chorus and orchestra which was splendidly rendered. One can also mention as features of the week the Grieg hymn, "Ave Maris Stella," an exquisitely modulated example of choral singing, and the "Cum Sancti Spiritu," from Bach's Mass in B minor, which was a great triumph for the chorus. One need not say more of the Thomas Orchestra than that they undeniably sustained their world-wide reputation.

In addition to accompanying the choir in the ensemble numbers they gave attractive programmes of their own, the most novel items of which were


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## HERE AND THERE

BY FIDELIO.

I OBSERVE in the musical columns of *Toronto Saturday Night*, dated 13th February last, a rather injudicious remark by "Melos" who describes me as the "plumber critic"—what nonsense to come from the pen of one who professes to be "it!" My readers will recollect the reference made last month in this column to an over raw and injudicious amateur music writer on a weekly journal. It is significant to note that the bullet fired from my pistol evidently hit the right spot and that the bird has fallen into the trap specially prepared for its capture. I should like to impress forcibly on the mind of "Melos" that I have not yet even begun to learn the plumbing trade, which, by the way, appears to me to be quite as respectable as—say for instance—shirt peddling.

Mr. A. L. E. Davies, whose picture is herewith reproduced, is to be congratulated on the really fine singing of his choir at Trinity Methodist Church on Wednesday, 3rd February last. The writer was most agreeably surprised to hear a choir of unusual excellence, particularly in unaccompanied work, which was the feature of the programme. The moment the choir began singing Dr. Vogt's beautiful and impressive chant "The Lord's Prayer," I closed my eyes and sang mentally with the singers whose religious devotion to the spirit of the old familiar prayer made me long to hear it repeated. Gounod's, "Come Unto Him" and Cowen's "Light in Darkness" were beautifully sung as regards phrasing, enunciation, tone quality and expression, and the sublime effects obtained in the softer passages were so caressing and tender as to magnetize one's attention throughout. Mendelssohn's 95th Psalm composed the second part of the programme, and although this work is of a taxing nature on a small choir of about fifty voices, yet Mr. Davies succeeded in giving a very smooth and satisfactory performance. Mr. Davies could with advantage strengthen his soprano section, which appeared to contain one or two mezzo voices who found difficulty in singing the higher notes in the Mendelssohn number. However, the next time I hear Trinity Choir I shall expect another musical treat. Mr. Bruce Bradley's fine tenor voice, which is eminently adapted to church work, was the soloist in the 95th Psalm and sang his numbers well. Mrs. Leonora James-Kennedy, soprano, and Mr. David Ross, baritone, ably assisted in adding to the enjoyment of the programme.

Dr. Torrington is hard at work preparing his chorus and orchestra for the Good Friday production of Gounod's "Redemption." How many choral directors in Canada or the United States can boast of being capable of training a chorus and orchestra from the elementary stages to the point when the finished product is ready for delivery to the public? Dr. Torrington's orchestral rehearsals on Saturday evenings at the Toronto College of Music have been carried on there for the past 35 years or more almost without intermission. The veteran conductor is loved by his singers and players, who derive great benefit from his instruction. Dr. Torrington is the undisputed champion of oratorio music in Canada to-day as his past record proves beyond all doubt. His forthcoming performance of the "Redemption" is sure to draw a bumper audience.

Mr. Arthur Blight's Annual Recital in the Conservatory of Music Hall on Saturday evening, 6th February last, attracted a large and critical audience who gave the singer a warm welcome. Mr. Blight programme was an elaborate and artistic production—I am speaking of the design and workmanship of the printer. It was so large I was sorry I had to double it up to get it into my pocket. That was the only fault I had to find with the programme. I envied those people who had automobiles and hacks to convey their programmes home. Mr. Blight did not require to have the words of his songs printed, as his enunciation was first rate. He was in capital voice, which shone brilliantly in legato singing as revealed in Logan's song cycle, "In a Brahmin Garden," Dudley Buck's "Sunset," and Buzzi Peccia "Love's Pleading." Mr. Blight's deserved all the nice things said of him as he is a singer who has worked earnestly and hard. The assisting artist was Miss Mary L. Caldwell, pianist, who contributed (*a*) Nocturne Op. 27, No. 2 Chopin, and (*b*) Marche Mignon (Poldini) also the famous Hungarian Rhapsodie No. 2 (Liszt), which won the intelligent and clever young lady tumultuous applause. Miss Lilyan J. Smith made a highly satisfactory accompanist for Mr. Blight.

Trinity College Glee Club gave an admirable concert in the Convocation Hall, Trinity College, on Wednesday evening, 18th February last, before a very large and cultured audience, who seemed to enjoy the excellent programme presented by the boys. Mr. Francis H. Coombs had a chorus of some fifty-five voices by no means wooden, and of more than average intelligence. Hawley's "Bugle Song" and Mosenthal's "Of Glorious Birth was Art," convinced one as to Mr. Coombs ability as an efficient musical director, and the manner in which these numbers were sung won the unanimous applause of the audience, as did the rendering of the spirited "Mynheer Vandunck" (Sir Henry Bishop) which the students sang with great glee. The remainder of the programme was equally well sung. The assisting artists were Miss Hope Morgan, soprano, whose charming voice won the hearts of her hearers, and Dr. Nicolai, 'cellist, who never fails to please. Mr. Wm. T. Thompson, an uncommonly clever pianist, contributed some excellent solos, while Mrs. Blight and Madame Coward made two admirable accompanists.

The closing concert of the Mendelsoohn Choir

series on Saturday evening 13th February last, was devoted exclusively to unaccompanied works. In the choir I did not honestly expect to hear the singers in such fine condition, although one could not fail to deteet signs of fatigue, and little wonder, after having sung four heavy programmes. I care not what the opinion of others may be concerning the work of the choir and its indefatigable and capable director it seems to me that now, having proved its undoubted pre-eminence as the premier choral society on the great American continent there is nothing left now to do but to visit the land across the seas. The supreme question as to which is the best choir in the world may then possibly be determined. There has been so much praise of the singing of the choir this year that I feel it unnecessary to add to the encomiums of my fellow journalists. However, I might commend the choir for its excellent discipline and loyalty to the conductor, Dr. A. S. Vogt. When this appears in print the Chicago concerts will be over and then we shall hear definitely concerning the European trip, on which the choir will vote.

The next choral concert is that to be given in Massey Hall early this month by Mr. Sherlock's Oratorio Society, who will revive Haydn's "Creation" with eminent New York soloists.

Now that the Lenten season is upon us, matters in musical circles will be somewhat quiet.

Miss Olive Scholey, contralto, who is engaged as one of the soloists in the production of Gounod's Redemption, to be given in Massey Hall on Good Friday, is a pupil of Dr. Torrington's

Mr. Walter Gordon Craig, a very promising elocutionist, gave a successful recital at Association Hall on the 18th of last month, and demonstrated much ability in a varied number of interesting readings. He was ably assisted by Mr. David Ross, baritone, and Galloway's Orchestra.

I had the pleasure of hearing an exceptionally gifted pianist in the person of William T. Thompson, at the Trinity Glee Club concert last month. Mr. Thompson is director of music at Ridley College, St. Catharines. He at one time studied with the famous Leschetisky at Leipzig, and this was his first appearance in concert in this city. Mr. Thomp-

MR. A. L. E. DAVIES.

son's playing on this occasion was received by a critical audience with much enthusiasm. His playing of Leschetisky's Barcolle (Opers 39 No. 1) revealed technique controlled by sympathetic expression and warm musical temperament. In the Chopin study (Op. 10 No. 1), Mr. Thompson fully and capably met the demands of that dramatic composition working up a climax which aroused the audience to great enthusiasm.

The Schubert Choir's first concert on Monday evening, 23rd February last, in conjunction with the famous Pittsburg Orchestra, was well attended, the audience occupying every available seat in Massey Hall. The feature of the programme was the performance of Mr. Emil Paur's first symphony, which he has entitled "In der Natur." Mr. Paur's music is quite descriptive, seeking as it does to convey images of beauty from scenes of nature. The reception given the eminent conductor at the close of the playing of the symphony by the orchestra was flattering indeed and demonstrated the esteem in which he is held in Toronto. Another proof of Mr. Paur's phenomenal memory was instanced by the fact that he again conducted without the aid of the score. Mr. H. M. Fletcher and his choir were as usual, to the fore with several attractive numbers, the ladies voices in particular showing to excellent advantage in Boltwood's setting of "The Night has a Thousand Eyes."

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## MUSIC IN OSHAWA.

OSHAWA, *February* 22, 1909.

THE most important event in musical circles during the past month was the concert given by the choir of the Presbyterian Church, under the leadership of Mr. Edwin J. Pull, assisted by Mr. E. McGarvey, tenor, and Mr. F. W. Moore, bass, both of Toronto.

The numbers as rendered by the choir reflected great credit on the conductor and showed unmistakable evidence of painstaking and thorough work. Undoubtedly the greatest success of the evening was the work of the choir in the chorus, "Now by Day's Retiring Lamp," Bishop, a difficult number with plenty of scope for effective shading. Another number, which delighted the audience was "Good Night Beloved," Pinsuti.

Sullivan's "O Hush Thee," "The Radiant Morn," Woodward, and Mendelssohn's "Departure" were also very enjoyable. Mr. McGarvey rendered "Shoo Shoo" in a pleasing manner and gave for an encore, "Maggie." The vocal numbers of Mr. F. W. Moore were rendered admirably and Mr. Moore may safely claim to having made a hit with an Oshawa audience, he being recalled no fewer than three times.

The duet, "When the Wind Blows In," Messrs. McGarvey and Pull, was also one of the many good things afforded during the evening. Mention must also be made of the work of the orchestra in the "Pilgrim's Chorus," Wagner, which was given with splendid effect.

The Lecture Room of the Simcoe Street Methodist Church was the scene of a merry gathering on the evening of January 26th, when the members of the choir were banquetted by the ladies of the church. who took this way of showing their appreciation of the manner in which the choir members have faithfully discharged their duties.

Occasions like this occur too seldom in the life of a church, but there is no better way to promote general good feeling among those who make many sacrifices in order to serve others, than in bringing them together once a year in just such a manner.

The speeches following the banquet were witty and humorous, and, interspersed as they were with music and song, made the evening pass most pleasantly until the proceedings were brought to a close.

A pleasing event was the visit of Jean Blewett to the Metcalfe Street Methodist Church on Tuesday evening, February 2nd, who gave a number of her readings with a portrayal of feeling and character that was truly admirable. Her selections fairly captivated the large audience, who were unstinted in their applause. An excellent musical programme given by purely home talent brought to a close one of the most successful concerts given in Metcalf Church for some time.

The coming month will see two concerts that will be especially interesting from a musical standpoint. The Misses Bertha and Stella Carey, well known soloists of Hamilton, will sing in Simcoe Street Methodist Church, on evening of March 8th. Mr. Crystal Brown, tenor, has also been engaged for that occasion.

On the evening of March 17th (St. Patrick's Day) a grand concert is to be given in the Opera House, at which we shall have the pleasure of hearing Mr. Ruthven MacDonald.

R. N. J.

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THERE are no fewer than 97 opera houses in German-speaking countries where Wagner's operas are performed. During the last season Vienna led with 94 Wagner performances. Hamburg came next with 75, followed by Berlin, 73; Munich, 63; Breslau, 53; Dresden, 48; Frankfurt, 47, etc.

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MME. SCHUMANN-HEINK writes to a friend: "Strauss's 'Elektra' is enormous, but ruinous to voice and nerves—especially the role of Klytemnestra, with an accompaniment of 125 musicians all playing fff. It is simply horrible. Song recitals after all are better, I have had many and brilliant successes, but I long for America and the Americans."

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A TEACHER had told a class of juvenile pupils that Beethoven, the composer, was deaf. The next day she asked if any of them could remember what Beethoven's great affliction was. "Yes'm," replied one little fellow, "he was a composer."

# Music in Montreal

MONTREAL, *Feb.* 18th.

MONTREAL is being blessed this season with more lectures than usually fall to its lot. Dr. Perrin's illustrated lecture on Beethoven, while addressed primarily to students, was interesting and valuable to all who heard it. Miss Clara Lichtenstein, the vice-director of the Conservatorium, read a paper on "Tannhauser" before the Women's Club, showing how the eternal struggle between things of sense and things of the spirit is typified in this opera. She was assisted by two singers, Mrs. Elliott and Mr. Carter; and will shortly lecture on Goldmark at a meeting of the Ladies' Morning Musical Club. Mr. Percival J. Illsley has begun a series of six lectures, free to the public, in the Dominion College of Music. At the first of these, on Mendelssohn and in celebration of his centenary, several of Mr. Illsley's pupils, including two young men of splendid promise, Mr. Arthur Egg and Mr. George Brewer, played the piano. Mr. Illsley's second lecture will be on English music, and his third on Bach. An address on dramatic conditions and needs in Montreal delivered to the Women's Club by Mr. B. K. Sandwell, was worthy of the place subsequently given it in the *Daily Herald.*

Last Sunday afternoon in Notre Dame Church, at the conclusion of vespers, M. J. D. Dussault gave an organ recital to which an enormous congregation listened attentively. M. Dussault is a musician who never seems to exhaust his effects. His registration is always artistic, and when the music calls for it, vividly colored; and his feeling for colour is so thoroughly controlled by his sound musicianship that his playing never degenerates into ordinary sensationalism. Six movements from three different Widor symphonies, Guilmant's First Sonata, a Finale by Pierne, a fugue by Buxtehude, Saint-Saens' "Andante" and Arthur Foote's "Pastorale" comprised his programme. Miss Leona Watson and Mr. Effingham Pinto, who played in "The Climax," were there.

"The Climax" billed as a "melody-drama, written by Edward Locke with music by Joseph Carl Breil, received its premiere at His Majesty's Theatre last week. It is a curious creation, alternately clever and dull, with grateful roles for a woman who can both sing and act and a man who is capable of acting and playing the piano. Miss Watson is a pleasing singer but an artificial actress, Mr. Pinto, a temperamental actor with the piano touch of a musician. The only two remaining roles were taken by Mr. Hubert Wilke and Mr. Lawrence Evrart, the former acting well and the atter very badly.

The scheme of work for this season of the Ladies' Morning Musical Club embraces the study of the sonata and that of chamber music, among others being violin sonatas by Beethoven, Brahms, Rubinstein and Richard Strauss; one for 'cello by Rachmaninoff and piano sonatas by Beethoven, Haydn, etc. They are to have the pleasure of hearing a Lalo trio by the Beethoven Trio, who have achieved such an artistic success with their work this winter. The Club had an artistic treat in the recital given by Emilio de Gorgorza, the only regret being that owing to the limited space so few had the opportunity of hearing this great artist. De Gogorza has a rich baritone voice over which he has absolute control, and gave a delightful programme which comprised songs in English, French, German, Italian and Spanish. Tina Lerner's piano recital was another event of importance. She is essentially feminine, even girlish at times, immaculately neat in her execution of fast pianissimo runs and a charming interpreter of Mozart. She promises as much as she already gives; and a few years hence when she will have acquired the experience that only years can bring, Tina Lerner will surely stand in the foremost rank. She played a Brahms Rhapsody, several Chopin numbers and Liszt studies, an "Arabesque," by Dubussy, an Adagio of Mozart and the Gluck-Saint-Saens "Alceste."

Personal interest in Charlie Meakins helped to fill the theatre to overflowing when "The Merry Widow" was presented here two weeks ago, for in bygone days Mr. Meakins was a singer in St. Paul's Church. And two Montreal men, Mr. Louis Burke and Mr. Percy Woodley, are in the cast of "The Golden Butterfly," which with Miss Grace van Studdiford as the star, is this week drawing bumper houses.

Miss Mabel Bradford has been engaged as soprano soloist for Douglas Methodist Church, of which Mr. J. E. F. Martin is the organist, Miss Bradford is a pupil of F. W. Wodell of Boston.

The Dominion College of Music continues to do the work with which it has always been identified; and new centres have lately been established at Rimouski and Chicoutimi.

Lhevinne and Blanche Marchesi have given recitals here; the former making Schumann's "Carneval" a feature of his programme, and the

COWAN'S COCOA Is More a Food Than a Confection

latter rousing her audience to enthusiasm with the ,'Erl King." Paderewski is booked for the twenty-second of this month, and the tickets are nearly all sold already.

Saint George's Church has issued a list of the music sung there under the direction of Mr. Illsley during 1908. This list contains two anthems by Mr. Illsley himself, and such names as Stainer, Gounod, Goss, Elgar, Sullivan, Maunder, Attwood, etc. Stainer's "Crucifixion" is also mentioned, and chants by Stanford, Barnby, Parry, Brewer, West, Calkin and others.

Cards are out for a student's concert at McGill Conservatorium at which the orchestral class (conducted by Dr. Perrin) will make its initial appearance. The programme includes a symphony by Haydn, piano and violin concertos, and a group of songs by Dr. Perrin with orchestral accompaniment.

Andrew Carnegie has promised to defray half the expense of a new organ for St. James Methodist Church. Mr. Dickinson, the organist, is to be congratulated on the success of his efforts to have a new instrument in place of the antiquated one that has been the bane of more than the organist in St. James.

A. H.

## MRS. EVANS.

Mrs. Evans is a versatile musician with the enviable ability to do many different things and to do them all well. Singing in St. Andrew's Church, she once stepped into the breach caused by the absence of the organist, and played for several months. She has been soprano soloist in St. Andrew's for some time; and last year played the piano accompaniments at Gerardy's concert, winning encomiums from the musicians in the audience. Mrs. Evans is a niece of Mr. Samuel Langford, the critic of the Manchester (England) *Guardian*, studying first with him and later with Frederick Unger, Olga Neruda, Arthur Friedheim, John Acton, Lillie Wormald, Dr. Carroll and Dr. Hiles. For five years she had piano lessons from Dayas, who insisted on great attention to tone and expression; and her musical experiences in England were extremely varied. She taught, she was a church organist for ten years (taking the position at the age of fourteen), she played piano concertos and chamber music, she was a solo vocalist and a member of the Hallé Choir under Richter's baton, and she sang with small choruses of picked voices at various English festivals. Mrs. Evans' vocal repertoire consists, in part, of operatic arias, the principal oratorios, German lieder and English songs; and to her has been given the gift of understanding intuitively the mood of whomever she accompanies.

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Lhevinne, the Russian pianist, gave his first recital in Toronto, late in January. He proved to be a sterling artist and a most legitimate performer on his instrument. He has a beautiful and varied touch and his playing is rich in musical qualities.

### M. EARNEST LANGLOIS.

M. Ernest Langlois, the Montreal pianist, studied as a boy under Gottschalk in Chicago. Coming here when he was sixteen years old, M. Langlois worked with the late M. Ducharme, and afterwards with M. Octave Pelletier. He teaches and plays the organ in the Church of Saint Enfant Jesus. M. Langlois' style is fundamentally pianistic, and his recital last season was distinguished for his poetical interpretations of Chopin. At his forthcoming recital on the 16th of March in the new Auditorium Hall, M. Langlois' programme will be largely Chopin with places of honor given to the Funeral March Sonata and Godowsky's paraphrase of two studies, a work that has never yet been played here. M. Langlois will also play his own variations on a theme of Handel.

M. ERNEST LANGLOIS.

EDMUND HARDY, Mus. Bac.
TEACHER OF PIANO PLAYING
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### MR. MICHAEL MATOFF.

Mr. Michael Matoff, the violinist, is a Russian by birth, and received his first training at the Conservatory in Warsaw. Later, he studied with Johannes Wolff in London, and taught at the Hambourg Conservatory there. Mr. Matoff's first public appearance in Montreal was made in conjunction with Mme. Pauline Donalda in 1906, and since then he has been heard regularly in recitals. He is a brilliant technican and an impulsive player, showing to particular advantage in Hungarian music and works of the Russian school.

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### THE PRIZE ENGLISH OPERA.

Speaking of the production of the prize opera "Angelus" at Covent Garden, the London *Spectator* notes the paradoxes that the prize for an English opera was offered by an Italian publishing firm, and that the successful opera could not be produced during the regular Covent Garden season, because in that season operas can be performed in Italian, French, or German, but not in English. The writer goes on to say that some critics "have fallen foul of Dr. Naylor for his Mendelssohn vein, without however, bringing any specific charge of plagiarism; but in view of the balance, symmetry, and sanity of Mendelssohn—qualities for which one looks in vain in much contemporary music—Dr. Naylor may regard the charge with equanimity, if he does not regard it as an unintentional compliment. The number of 'full closes' undoubtedly tends to impair the continuity of the music. . . The disparagement which has been expressed in certain quarters must be largely discounted by the fact that to those whose ears are debauched by sonority, and whose minds are perverted by the cult of the *macabre*, the sophisticated, and the monstrous, it is a point of honour to regard simplicity as a crime, clarity as a sign of weakness, and melody as an insult. But when all is said and done, the world will still continue to be 'tarantulated by a tune.' We do not say that Dr. Naylor's opera is an epoch-making work. It is honest, wholesome, well-made music, and essentially British in character. For this reason it is of especially good omen that it should have been admitted to the repertory of Covent Garden."

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The concerts of the Schubert Choir and the recital of Paderewski occurred too late last month for notice in this issue.


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# STORIES ILLUSTRATING POPULAR HYMNS

## IV.—A SUPREME TEST—"WHEN I SURVEY THE WONDROUS CROSS."

By A. B. Cooper.

The old church of Rively was beautiful without and within. It was Easter Sunday, and April, but the sun was shining with a brightness and a warmth which he sometimes fails to exhibit, even in June. A thrush, anticipating the efforts of the choir within, was shouting his hallelujahs from the topmost twig of a great, tender-leaved lime, while a skylark in that "privacy of glorious light," which is his, was singing at heaven's gate.

The vicar overtook Mrs. Lamplough and her son and daughter, George and Mabel, in the avenue leading to the old lych-gate, and walked leisurely with them to the church door. George did most of the talking, while his mother listened indulgently, and Mabel and the vicar seemed a little absent-minded.

"It's a pity to have any responsibility on a morning like this," said George, presently. "Neither you nor Mabel, vicar, can enjoy the sunshine and the feel of spring in the air, because you both have something on your mind: one has to preach a sermon, and the other to sing a solo."

"Yes, we would both run away if we dared," said the vicar, smiling. "The sense of responsibility is something appalling."

Mabel looked at him in surprise. "Do you really feel like that, Mr. Garland?" she asked. "I thought it all came easy to you—that it was only I who felt like that. I would often give anything to avoid doing the things I know I ought to do."

"There's a jolly old thrush up in the tree-top preaching his sermon without a qualm—and with very few notes—and the lark in the blue is singing just because he feels like it," said George. "Why can't we do things in that light-hearted style?"

George had a philosophical turn of mind. His apparently light questions generally led somewhere, and the vicar, knowing it, answered him seriously.

"For the same reason," he said, "that Christ died for men, and not for birds. It is the sense of responsibility which makes life so serious. Mabel could sing to her piano at home as easily and carelessly as the lark; but when she feels, as I know she does, that her song is a message from God, the heart-strain—the sense of entering into the lives of others—is poignant. You remember, George, the last verse of Tennyson's wonderful lyric, 'The splendour falls.' He heard the bugle echoes at Killarney, just as we hear the song of the birds this morning, but as he listened the deeper meanings of life surged into his soul, and he exclaims:

"'O Love, they die in yon rich sky,
They faint on hill and field and river;
Our echoes roll from soul to soul,
And grow for ever and for ever.'"

"I love that song," said Mrs. Lamplough. "Mabel shall sing it for you some day. It goes to the heart of things."

"I think you give me credit for more than I feel," said Mabel, smiling. "I think self-consciousness has probably more to do with my nervousness than anything else. I often wonder if I could face a real ordeal."

"He steadfastly set His face to go to Jerusalem," said the vicar. "I don't often announce my text on the way to church, but that's the text for this morning's sermon. The Resurrection is in that resolve, as well as the Cross."

"I am answered," said George, smiling, as he and his mother parted with the vicar and Mabel—who was in the choir—at the little chancel door. "If you preach as good a sermon in the pulpit we shall all be edified."

It was a notable Easter morning for many in that village church. Mabel Lamplough had never sung a solo before, and it was a great surprise to everybody, except the few who were in the secret, when she stood up alone. The severity of the ordeal for Mabel was shown by the alternate flushing and paling of her cheeks—her mother's lips moved in prayer for her.

Then, as the organ died into silence, out of the silence came a note so deep and rich and sweet that the rustics gasped in sheer amazement, and then settled down to listen. They knew that Miss Lamplough could sing, for she sang alto in the choir; but they did not know that critics who knew what they were saying had pronounced her voice one in a million.

In the painted window of the chancel behind Mabel, in a setting of azure and gold, was the "Ecce Homo" of Guido—the Man of Sorrows, thorn-crowned, bowing His head beneath the stroke of God—bearing the sins of the world, "the just for the unjust." And what else could Mabel sing as the sanguine light from the blood-drops touched her with a mystic glory, but that immortal and supreme hymn, which, through all the changes and chances of life's surface, goes down, down, through the hard rocks of selfishness and the stiff clay of pride to the deep artesian well of tears?

"When I survey the wondrous Cross,
On which the Prince of Glory died,
My richest gain I count but loss,
And pour contempt on all my pride."

It was a beautiful setting of the hymn that Mabel sang, now low and mournful:—

"See from His head, His hands, His feet,
Sorrow and love flow mingled down."

Now rising to ecstatic praise through which the organ pealed the deeper note of self-renunication. And not less did mingled humility and rapt vision shine in the face of the singer as she finished with a note that seemed more than half a sob:—

"Love so amazing, so divine,
Demands my soul, my life, my all!"

The inspiration of this great song seemed to pervade the church, and never had Mr. Garland had a more reverently attentive audience than on that Easter morning, and never had he had greater freedom of spirit and of speech.

"We are often tempted to take the easy way—the primrose path instead of the *via crucis*—but it is only by losing our life that we can save it," said the preacher. "There must be steadfastness in our Christian life—a determination not to be turned aside from the things that are paramount even at the call of earthly love, the strongest bond of human life—for 'He who loveth father or mother more than Me,' said the Master, 'is not worthy of Me.' This is a hard saying, but this whole-hearted devotion is its best reward. The world will never be saved by meeting it half way. 'What community hath light with darkness?'

"But the way of the Cross is the way to the crown. He was despised, rejected—and lo! God hath greatly exalted Him and given Him a name above every name. We cannot play fast and loose with divine things. They must be everything to us, or nothing. The kingdoms of the world are dearly bought at the price of a lost communion. But if we are obedient to the heavenly vision, if we are steadfast in our hearts, we shall find that the things we dreaded are transformed into golden keys that open the gates of life, and that the price we shrunk from paying has already been paid in full by our Divine Master. Yea, 'If we be dead with Him, shall not we also live with Him?'"

II.

The sun was shining just as brightly next morning when Mabel stepped out into the front garden where the crocuses were spangling the lawn with white and gold. She expected her usual Monday morning's letter from Frank Haverland. Oh, how proud she was of him, of his brilliant career at the 'Varsity, where he had carried all before him, of his equally brilliant course at Leyden, where he had gone to study medicine with a view to becoming a specialist! And now he was practising in the West End of London, making a name thus early for himself and—yes, ah, yes—a home for the girl he loved.

It seemed all too good to be true, this beautiful morning. Yet it was true—gloriously true. Of all the girls whom, in her humility, she imagined he might have had his choice—for was he not handsome and accomplished?—he had chosen her She would have a letter from him shortly, telling her for the hundredth time of his great love for her. Her heart beat at the thought. Not even George, much as he loved her, and much as she loved him, and whom she could hear now up in the bath-room trolling forth something about "down in the deep," over his toilet—no, not even George could enter into this communion of heart with heart.

The latch of the gate clicked, and the old postman, who knew as well as Mabel herself the character of the letter he brought every Monday morning, came stumping with his stout ash stick up the gravel path.

"Good-mornin', miss," he said, as she, running to meet him, took the letter from his hand. "Yo' did my heart good yesterday mornin', yo' did, indeed."

"I'm glad, Thomas," said Mabel. "I looked once at your dear old face, and it helped me."

"Ah, my dear, it's good of yo' to say so. But yo' turned my old eyes within:—

"'All the vain things that charm me most,
I sacrifice them to His blood.'

Things dunnot charm me as much as they used, p'r'aps, but I couldn't help wondering if I'd be willing, even in my old age, to sacrifice anything He might, in His all-seein' Providence, require of me. 'I count all things but loss for the excellency of the knowledge of Jesus Christ my Lord.' St. Paul had got there, miss, but I doubt I havena'."

"He had, indeed, Thomas; but we're not all St. Paul's."

"No, miss," said Thomas, turning to resume his itinerary, "but it's the same Jesus Christ for us all—*that* sets us level. His grace is sufficient—sufficient."

Mabel put George's and her mother's letters on the hall table and came out again on to the verandah which ran along the front of the house, and, unfolding a deck chair which stood against the wall, settled comfortably in it to read her own.

The first few paragraphs were in Frank's usual vein, and gave no indication of the tragedy to follow.

"Lately," wrote Frank Haverland, "I have been dipping, for recreation primarily, into Schopenhauer, Strauss, Haeckel, and Renan—pessimists all, but wonderful reasoners, Mabel. I do not think my Christian faith was ever the healthy plant yours is, and I fear my residence on the Continent did nothing to strengthen it; but I must confess that this course of reading has left me no alternative as an honest man but to call myself an agnostic.

"I must further confess that I feel a good deal like a man whose vessel has gone down under him and left him clinging to a spar in the midst of the ocean. But what could I do? Great waves of logic carried away one after another all my cherished articles of faith until, as I have already said, not one of them is left.

"Am I happy? Well, now, is a man happy

when he is clinging to a spar in mid-ocean? No, I must say I would give up all I hold most dear—except you, my darling—if by so doing I could keep the faith in which my mother lived and died. Sometimes the conviction of my intellectual inability to meet these men's arguments has been worse than physical pain. But a man cannot believe a thing because he wishes to. It is the tragedy of human intelligence.

"I fear this will come as a shock to you, and I hate to give you even a moment's pain. But I feel I ought to tell you the position I have been driven into, with respect to matters which are vital to you. You know how I love you. Nothing can ever make any difference to that. And when we are married you will just go your own faithful, trustful way, happy in One whom I still regard as the Ideal Man, but whose death I can no longer regard as a sacrifice for sin, and whose resurrection I look upon as a beautiful myth."

"Hullo! Mabel—tears! Not bad news from old Frank, surely?"

Mabel started as from a painful dream to find George standing over her. Then she hastily wiped away the tears which certainly were there, and tried to smile. But the effort was a sad failure, and again, at the sight of her brother's sympathetic face, tears rushed to her eyes, and her lips trembled piteously.

"You are generally so chirpy on a Monday morning, Mabel. Tell me, little girl," and he laid his hand on her fair hair.

Her heart was too full to speak, but she handed her brother the letter, putting her finger on the place where he should begin to read. There were no secrets between these two, and, though George had never made any demonstration of a vital interest in religious things, yet she knew that he would understand, in some degree, at least, what the letter meant to her.

George read through the portion indicated without comment. Then he looked down on his sister, who had watched every expression of his notable face with tense interest. "Poor Frank," he said. "It has cost him something to write that. He's a good sort, Mabel. You mustn't be hard on him."

"Hard!" cried Mabel, rising from her seat and looking away across the bright landscape with eyes that saw nothing of its brightness. "I shall pray for him night and day, George. But, but—George—do you think—I ought—to marry him?"

Her brother stood back in amazement.

"Marry him?" he asked almost angrily. "You love him, don't you?"

"Oh, George—you know."

"This makes no difference to the man himself. He is, as he always has been, an honest man—true to his convictions—and he'll make you a good husband. Pray for him, by all means, Mabel. But think twenty times before you give him up for a thing he can't help."

"Do you think good can ever come out of disobedience, George?"

"Disobedience? Where does the disobedience come in?"

"The Bible says plainly, 'Be ye not unequally yoked together with unbelievers . . . what part hath he that believeth with an infidel?'"

"Why, Mabel," said George, real distress showing in every line of his face, "you surely don't call Frank by that hateful name?"

"He—says—he is—an agnostic," said Mabel, commanding her voice with difficulty.

"And I've known some jolly sound fellows who were agnostics," said George. "And Frank Haverland's one of them. He's worth a million of the milk-and-water type of Christian, who gabble a creed without half knowing what it means. Their belief is simply a matter of habit."

"Don't, George. If my standard is not Christ's standard, I am only a Christian in name, not in heart and life."

"Mabel—if your love doesn't plead for him——"

"George," cried Mabel in poignant distress. "If I were to follow my heart, I should rush indoors this moment and write and tell Frank that nothing could ever part us. But you know what Mr. Garland said yesterday, George, 'He that loveth father or mother.'"

"Mother's here," said George in a low voice, as Mrs. Lamplough came out on the verandah. Her health had been very indifferent of late, but nothing except absolute inability to rise would keep her from sitting down to eight o'clock breakfast with George and Mabel, and conducting family prayer afterwards, before George went on his bicycle to the neighboring cathedral town of Mincaster, where for a year he had been junior partner in a firm of solicitors.

"Not a word to her, George—yet," whispered Mabel. Then she went forward to greet her mother. The expression of the elder woman's face was in itself a benediction.

Only the vicar and one or two of her closest friends knew the deep waters that she had been through. Trouble is the touchstone of Christianity. If it embitters and hardens, the spirit of Christ is not there, but if it sweetens and softens the character, it is a sure proof of the indwelling Christ who said, in full view of Gethsemane: "My peace I give unto you."

Mabel tried to be her own natural happy self during breakfast, but when she knelt with her face buried in the cushions of the couch and heard her mother's gentle voice praying, her heart seemed ready to burst.

Who can explain the appropriateness of audible prayer—if it is heartfelt—to the individual need of every earnest participant? To Mabel it seemed as though her mother must know her most secret thoughts. Yet she did not; it was but the clairvoyance of love.

"Give us, O Lord," she prayed, "the vision of Thy supreme sacrifice, that we may be drawn to follow Thee, even though afar off, on the path of self-renouncing love. It was not for a little that the Lord of Glory died, and we pray that, even

though we may not realise all our own need, and much less the need of the world, yet we may, by uttermost obedience, unwavering trust, and simple unquestioning faith, enter into fellowship with Thee, and that we may count this fellowship above all the treasure of earth—its ambition—its fame—its riches—yea, even its human love. Thou wilt not leave us comfortless. Nigh unto Calvary was the garden of resurrection, and if we walk the hard, thorny path of duty, if we nail even our affections to the Cross, wilt Thou not give us the large recompense of peace?"

A luminous haze seemed to grow out of the darkness, as Mabel pressed her hands over her burning eyelids, and in the haze she seemed to see again, as on Easter Sunday morning, when she stood up to sing, the Ecce Homo, with the sunlight smiting gold and azure and amethystine glory out of the thorn crown and the blood drops of the Lamb of God. And then it seemed to fade, and the thought of Jesus, with the pierced hands and side, coming, the doors being shut, and standing in the midst and saying: "Peace be unto you," come in its place. As she rose from her knees she knew what she would do.

III.

It was Good Friday morning a year later. Dr. Frank Haverland had just finished breakfast, and in his dressing-gown and slippers was sitting in a lounge chair by a window which looked across the gardens of one of the finest squares in the West End of London. The table, although he had breakfasted alone, was simply but exquisitely furnished, and there was a profusion of spring flowers disposed about the room. The pictures on the walls, the silver on the table, the ornaments on the high oaken overmantel, the Sheraton furniture, the velvet pile of the carpet, all betokened a fine taste, and a purse which could afford to gratify it. Frank Haverland was already a power in medical circles and his opinion commanded princely fees.

Yet amid all these signs of luxury he sat with an air of dejection, his long, capable fingers pressed against his white brow. He reached forward presently, and opened the drawer of an escritoire that stood in the window recess. From this he took a little book bound in lamb-skin. It was a pocket edition of the "Imitation of Christ," which Mabel had given him on a Good Friday he spent with her at Rively two years ago, a month after their engagement. The book opened of itself at a place in which a folded letter lay, and a passage on the right-hand page was marked with a cross by Mabel's own hand. Frank Haverland had read the passage just before retiring the night before, and it had haunted him while he lay awake, and had seemed to visit him even in his dreams. He read it again now.

"In the Cross is life, in the Cross is health, in the Cross protection from every enemy; from the Cross are derived heavenly meekness, true fortitude, the joys of the Spirit, the conquest of self, the perfection of holiness. There is no redemption, no foundation for the hope of the Bivine life, but in the Cross. Take up thy Cross, therefore, and follow Jesus, in the path that leads to everlasting peace. He hath gone before, bearing that Cross on which He died for thee; that thou mightiest follow, patiently bearing thy own Cross, and upon that die thyself for Him ; and if we die with Him we shall also live with Him; if we are partakers of His sufferings, we shall be partakers also of His glory.'"

He sighed deeply as he took out the folded letter and closed the book again; then he re-read the letter he had received from Mabel almost exactly a year ago.

"Oh, my love," she wrote, "how can I be disobedient to the heavenly vision? Only yesterday I sang in church, when we were all thinking of Him, who not only died, but rose again for our redemption:—

"'Were the whole realm of nature mine
That were a present far too small;
Love so amazing, so divine
Demands my soul, my life, my all.'

And when I sang those awfully solemn words—

"'All the vain things that charm me most,
I sacrifice them to His blood.'

I trembled to think that perhaps I was singing empty words in God's House, and in the ears of men and women who, hearing me put all the pathos and soul of the music into the words, would believe that I meant them from the depths of my heart. You know, Frank, how sub-conscious thoughts surge through the mind, even in the midst of the most trying ordeals—and it was an ordeal to me—and I prayed, even as I sang, that I might have grace to mean what I said, even if it led me to the grave of all I hold dearest on earth.

"Little did I think then that the time was so near when my sincerity should be put to the extremest test that can come to a woman—the test of her heart's deepest affections. But your letter has furnished that test. I knew it, I felt it, the moment my eyes scanned your letter in a perfect fever of apprehension. Oh, how I longed to fly from my responsibility! I remembered how Christ Himself in His agony prayed, out of the weakness of the flesh, that, if it were possible, the cup might pass from Him. But He drank it—drank it to its last bitter dregs.

"I do not judge you, still less do I blame you. You have acted the part of the man I knew you to be. But you say 'I can no longer regard His death as a sacrifice for sin, nor think of His resurrection as anything but a beautiful myth.' That separates us, Frank; it puts a gulf between us which nothing but the converting grace of God can bridge. For that converting grace I shall pray until the last day of my life, even if I never see you again. My love is yours. It will never be another's. But in the light of my vision yesterday of

"'The wondrous Cross
On which the Prince of Glory died.'

I dare never stand with you before God's altar to make our lives one, when they cannot be one in Christ."

How differently it seemed to read since that bitter morning a year ago when he received it. Then it looked like narrowness and bigotry, now it seemed to him a triumph of devotion; then it seemed—and he had said it over and over again in his heart—that her love compared with his must be as water unto wine, as moonlight unto sunlight; but now a love far higher and holier than his own seemed to breathe through every word.

He gazed absently out of the window and reviewed in his own mind the events of the past year. His face flushed hotly at the recollection of his own fiercely scornful letter and her brief and meek reply. How it must have hurt her sensitive spirit! Yet he certainly felt justified at the time. Her attitude seemed from his point of view so ridiculous. With a strange lack of logic, but a common one where the affections or the self-will are concerned, this man who has responded to the intellectual necessity laid upon him of renouncing his religious beliefs, failed to understand the spiritual necessity laid, with infinitely deeper sanctions, upon the heart and conscience of another.

In her reply Mabel had expressed the opinion that it would be better for each of them if they did not write. She pointed out that this difficulty was one which God alone could remove. She would pray for this removal, but meanwhile there was a life to be lived, and, for herself, she intended to devote hers to some definite form of Christian service. Thus, unless they could descend to letters of friendship and esteem only—a difficult thing to do—it would be best not to write at all.

His own reply had been very much kindlier than his first letter, written, as it was, under a feeling of deep wrong. But, being himself a sincere man, and seeing no way out of the *impasse*, he sorrowfully acquiesced, and added words of dignified love and continued devotion which nearly broke Mabel's heart, had he known it.

He met George in town casually, a month after the parting, and Mabel's brother, while giving her a full measure of admiration for her devotion to principle, had expressed his strong dissent from her action. Two months later still, Mabel wrote a brief note in deepest sorrow, telling him of her mother's death, and saying that, almost with her last breath, she had prayed that his life might be made sublime by faith and by works. Frank had written a letter of sincere condolence—for he loved Mrs. Lamplough—to George and Mabel conjointly, and there the correspondence had ended.

All these things had left their individual and collective impressions on his thoughtful and earnest nature. Early training, too, and a mother's saintly life and prayers had not been in vain. He was deeply immersed in his great profession, certainly, but he had always found time to read; and the thought suddenly occurred to him that, though he had read many philosophical and controversial works inimical to the claims of Christ yet he had read scarcely anything of importance on the other side. This struck him as unfair, and he had devoted his reading time during the last three months to the perusal of the choicest Christian literature.

He browsed from Horace Bushnell to Pascal; from "Holy Living and Dying," to Bishop Westcott and Dr. Fairbairn. He re-read the "Pilgrim's Progress," and found it pure delight. But, somehow, Thomas à Kempis seemed to impress him most. The Christian apologists seemed to arouse his critical faculty, and a certain penchant for argument which was born in him. But "The Imitation" does not reason—it appeals; it does not argue—it gloriously assumes. Strangely enough, such a passage as this appealed to him more than all the subtleties of exegesis: "What have redeemed souls to do with the distinctions and subtleties of logic? He whom the Eternal Word condescendeth to teach, is disengaged at once from the labyrinth of human opinions. He is that Divine Principle which speaketh in our hearts; and, without which, there can be neither just apprehension nor rectitude of judgment."

A maid appeared at the door and broke into his reverie.

"Mr. Lamplough, sir, to see you. I've shown him into the library."

"Thank you, Jane." Frank Haverland was on his feet in a moment. George! What could be the meaning of this? A moment later he was shaking hands with Mabel's brother as if he had been his own, and a favourite one to boot.

"And—Mabel?" queried the doctor, when the first greetings were over. "Is she—well?"

"It's Mabel I've come about. No, she knows nothing about it. But she sails for China very shortly, and—"

"China! My dear chap—what—" A sudden pallor overspread Frank's face, and he leaned for support on the back of the chair.

"Sit down, old fellow, and I'll tell you all about it," said George, pretending not to notice Frank's agitation; and the doctor obeyed, like one in a dream. George talked lightly about indifferent subjects for a minute, until he saw the colour reassert itself in Frank's cheeks, and then he said:—

"Yes, she was pressed to go in for professional singing after mother's death, but her inclination did not seem to lie in that direction. Then an old friend of Mr. Garland's stayed a week with him, preached twice in the church, and gave us a lecture. He took Mabel by storm, I can tell you."

"Took her—by storm?"

"I mean the dear old chap—he's sixty, and as yellow as a Chinaman—drew us such pictures of four hundred millions of human beings sunk in ignorance and superstition and vice, that we saw it all in a new light. He said he knew whole cities as big as Birmingham where there wasn't a doctor who had a grain of gumption, let alone science; that babies died by the million, that plagues were a commonplace, that blindness and leprosy and all sorts of nameless diseases just

hummed over there. He was a doctor himself, so he knew what he was talking about. And it fetched Mabel, I tell you. She has a heart of gold, Frank. I pitched into her a year ago, but there's no doubt about her Christianity, Frank. It's the right article. And I'm free to confess that she's done me a world of good, and I'm a better man to-day because I've got a sister who walks by faith and not by sight."

"And she's going to China?" Frank's voice sounded strange and hollow. "As a missionary?"

"That's the idea," said George. "She said she had a call, and she'd got to go whether she wanted to or not. She took six months' training in sick nursing and that sort of thing—she was always handy at it—and she is accepted, and is going almost immediately."

"I—I would like to see her once before she goes, even if she doesn't see me. I wouldn't like to distress and upset her when she is going so far away."

"Just my idea, Frank. On Monday night there's a meeting at Paxton Hall to give the lady missionaries a send-off—see? Mabel's there, of course, and Mr. Garland and old Dr. Fairhurst, the medical missionary, and there'll be some good speaking, too. Mabel'll be somewhere towards the front of the platform, and I shall be somewhere up there, too. I guess. Now, if you come to the meeting, you could see her without being seen, and—if you thought you could—and I'm sure she would like it—you might—"

"I'll come, George. Eight o'clock, Paxton Hall. I'll let circumstances shape my course at the time."

IV.

Frank Haverland found the large hall packed to the doors when he arrived, but one of the doorkeepers discovered a place for him close to a big pillar, behind which he could hide, if he wished. Just as he sat down, the chairman, speakers, and others filed on to the platform. He felt the strangest sensation come over him at the sight of Mabel filing in with the rest, with bowed head. Just before sitting down, she seemed to throw up her head and look directly at him, and the sight of her beautiful face turned towards him gave him another thrill. He momentarily shrunk behind the pillar, although he knew that it was well-nigh impossible for her to identify him at the distance, and among so many, especially as she had not the remotest idea that he was present.

Ah, that missionary meeting will live in the memory of hundreds to the day of death, and its events will be recounted a thousand times. There was a splendid organ in the hall, and the very singing of familiar missionary hymns was electrical. Then Mr. Garland prayed, and drew very near to the throne of grace. Then one and another spoke. The speech of the veteran medical missionary, the Rev. Dr. Fairhurst, was undoubtedly the speech of the evening. After telling of his thrilling experiences during thirty years in China, he closed with a passionate appeal for personal sacrifice.

"We Christians nowadays," he exclaimed, "expect to get something for nothing. When I read Paul's account of his missionary sufferings —'in stripes above measure, in prisons most frequent, in deaths oft . . . in weariness and painfulness, in watchings often, in hunger and thirst, in fastings often, in cold and nakedness'—I stand ashamed at the meagreness of my own self-sacrifice. I would judge no man—but what are *you* giving for the salvation of the world? Are you sitting comfortably at home, or in your church pew, or discussing some trifle of church government or some point of New Theology, when the Saviour is sorrowfully saying—'the harvest truly is great, but the labourers are few?' Who will take up the cross of service? Who will lose his life in the teeming towns of China, that he may save it by the salvation, body and soul, of those for whom Christ died?"

Waves of mystical influence seemed to roll over the great audience as the old man spoke. It was a season when miracles occur, when the incredible appears the most commonplace, and when things impossible to men are shown to be easy to God and the God-possessed.

The next feature of the meeting was the personal testimonies of those who, for the first time, were going out into the foreign field. Young men and maidens, with the glow and warmth of a great occasion upon them, told of the way in which the call came to them. But the greatest surprise of all was reserved for the last. It was Mabel Lamplough's turn to testify, and as she rose, and stepped to the front of the platform, the organist began to play a soft, wailing prelude, and instantly a breathing stillness seemed to fall upon the people.

Who can estimate the power of perfect music wedded to noble words? But when every word falls upon prepared hearts, when the waters of emotion have long been rising behind the floodgates of restraint and suddenly the gates are opened wide, when the World Tragedy of Calvary becomes a present, palpable reality, and the deep harmonies of a redeemed soul give sincerity and a wonderful appealing quality to a rich voice, then, surely, do the angels lean from the windows of heaven to listen.

Mabel had a wonderful voice. Like the alabaster box of ointment which might have been sold for a hundred pence, it would have seemed a sad waste to the world that these rich notes should simply and humbly be poured upon the feet of Christ. But no one there thought so. This testimony of song was to them the highest art:—

"See from His head, His hands, His feet,
Sorrow and love flow mingled down;
Did e'er such love and sorrow meet,
Or thorns compose so rich a crown?"

There was not a dry eye when Mabel ceased and sat down. Speaking was out of the question, and the chairman in a broken voice called for a few moments of silent prayer, and for re-dedication of the life to God.

During those brief moments Frank Haverland

rose from the dead. The stone of doubt was rolled from his spirit's tomb, and he came forth a new man in Christ Jesus, old things being passed away, and all things having become new. Reason was transcended, and faith, the higher faculty of the soul, came into its own.

When the congregation rose, a gentleman in the audience stood up and after a few words of personal testimony announced that he would quadruple his subscription to the missionary cause. Then another and another rose until the debt which had long hampered missionary enterprise was wiped off. But the most dramatic episode was still to come, and it came from Frank Haverland.

He had known that he would do it from the moment he felt the peace of God steal into his heart during those moments of silent prayer. He had only been awaiting his opportunity. He rose and said quietly: "I am not a rich man, but God has blest me with health and strength, and he gave me parents who provided me with a good education, and enabled me to study medicine to some purpose. If the Missionary Committee would care to accept my humble services, I put them unreservedly at their disposal, for I do indeed feel to-night that—

"'Love so amazing, so divine
Demands my soul, my life, my all.'"

There was a moment's nodding and becking among the white heads on the platform and then Mr. Garland, the vicar of Rively, rose and said: "The gentleman who has just offered himself to the Missionary Society is my dear friend, Dr. Frank Haverland, one of the rising young specialists of the day. I am commanded to say that the Missionary Committee—all of whom are present—accept him here and now. Let us sing 'Praise God, from Whom all blessings flow.'"

The wedding of Frank Haverland and Mabel Lamplough was celebrated a fortnight later at Rively church. The Rev. Charles Garland officiated and George was best man. Their honeymoon has already been a long one, spent in the service of God and man, a thousand miles up the great Yangtse River.

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## A BUSINESS CAUSERIE.

TORONTO, *Feb.* 25, 1909.

DURING the current month business has steadily maintained the improvement that was so observable towards the latter end of January last. The wholesale trade is active, and all the principal factories are busy. Liberal orders are being received from all parts of the Dominion. Orders from Australia and the Cape have lately been placed with a couple of Canadian firms. The demand for small goods has also been very active lately, and generally prospects for the season are spoken of as being altogether of a satisfactory character.

Throughout the city a good retail trade is being done. A marked feature is the increasing run on player-pianos, which has been lately so large it has not always been possible to fill orders as fast as they were booked. The mission styles of piano are also good sellers just now. Exchanging pianos in use for instruments of a higher grade is of steadily increasing frequency, showing not alone an advance in musical education but also the financial ability to gratify it.

The stores report a steady improvement in the counter trade.

Payments are not only being well maintained, but are made better than was the case during the corresponding period of last year. In fact some firms are pleased to find payments coming in advance of time. Sales for straight cash are also frequent.

Business with the Gerhard Heintzman Company is going along well. Manager Fred. Killer says the firm is busy filling orders not only locally, but from various distant parts of Canada. The Heintzman piano and the Heintzman grand are both in excellent demand. Mr. Killer considers the business outlook as good, and says that collections are satisfactory.

Heintzman & Company, Limited, 115 to 117 King Street West, are very busy, and have shipped during the past week car loads of pianos to Calgary, Saskatchewan, Regina, Winnipeg, Vancouver, Alberta, and other points. Considerable orders are coming in from, and heavy shipments are being made to, different parts of Ontario. The factory is working full time, and every effort is being made to fill orders on time. Last week, Manager Charles Bender declares was phenomenal in respect to the retail trade, both as to the quality and the quantity of goods sold. The city trade is very active, player-pianos being in general request among the patrons of Heintzman & Company. The firm has just had a series of most artistically furnished pianos on exhibition in their spacious show rooms on King Street. A feature of the exhibit has been a miniature grand piano made by this firm, which is an exact duplicate of that made by Heintzman & Company to the order of the Prince of Wales, when the Prince attended the Tercentenary at Quebec. This really magnificent instrument is attracting especial attention from the crowds of visitors who have attended the exhibition. Last January was the best January in the history of the house, and February up to date has so far excelled it.

Messrs. Mason & Risch are not complaining at all as to either the present condition or the prospective outlook for the music trade. Manager Henry H. Mason is quite satisfied with the share his house is getting of the increased activity so observable during the past few weeks. Mr. Mason finds mission pianos are in much favor just at present, and Messrs. Mason & Risch are sending them out in large numbers. Another specialty is player-pianos of different grades, which are also selling well. "We are busy at the factory and we are busy here in our show room," said Mr. Henry Mason. "Reports from our various agents are encouraging. One branch at Winnipeg is doing well. Payments generally are satisfactory."

The Bell Piano Company who were the first to

manufacture a player-piano in Canada, "The Autonola," a 65 note player, now announce the introduction of the 88 note Autonola. This instrument will be fitted with a patented tracker board, whereby both 65 and 88 note music can be played. Like all the Bell Company's products, the new instrument will be of the highest possible grade and will be on the market next month. The Bell Company will thus enjoy the distinction of not only being the first Canadian makers to manufacture the 65 note player, but the 88 note player as well.

The Bell Piano Company have fitted up a handsome talking machine department on the third floor of their Toronto warerooms, at 146 Yonge Street, where they will feature the celebrated "Pathe records" which play with a sapphire point, thus doing away with needles, "no needles, no scratch" being the slogan of the Pathe people who have some of the most up-to-date talking machine plants located in London, England, and Paris, France. Pathe records are double sided and can be played on any needle machine by using the special sound box with sapphire point, as supplied by the Pathe firm. The Pathe records are beautifully clear and distinct and are sold at a very nominal price; for instance, two of Harry Lauder's selections on an 11 inch disc can be had for $1.25, Caruso and Vaguet, Bonisegna, Kirby Lunn and Ben Davies records at the same price. The Bell Company in addition to the Pathe product, will handle extensively the celebrated Clarion talking machine and needle records, the Apollo hornless machine and the Pollock hornless cabinet machines. Manager George Sharkey is enthusiastic over his new venture. He will feature the hornless cabinets almost exclusively.

Business is in excellent shape with the R. S. Williams & Sons Company in all branches. Special activity has lately been experienced in band instruments, and Mr. Harry Claxton is kept busy. Extra good pianos are in regular demand, and the new scale Williams piano is popular everywhere.

I found Mr. R. S. Williams in his special department, the elegantly fitted violin room. Mr. Williams expressed not only satisfaction but surprise at the rapidly increasing enquiry for good violins from all parts of Canada, in fact a demand so large that it cannot be met as soon as many customers desire. I was shown a long waiting list of would-be purchasers of violins, at prices ranging from three and four hundred dollars up into the four figure class. "But," said Mr. Williams, "the supply is not equal to the demand."

Great changes are going on in the Yonge Street rooms of the R. S. Williams house, as the place is being literally turned inside out. As about ten thousand dollars will be expended on alterations, it can be readily understood that they are extensive. Among others the violin rooms will be entirely remodelled, and will be the most unique on this continent.

Manager John Wesley reports business as good with the Mendelssohn Piano Company, and the outlook for a good season as hopeful.

The Bell Piano Company are fitting up a fine talking machine department in the Yonge Street showrooms. It was not finished when Mr. Sharkey showed me over it, but will, by the time the March issue of MUSICAL CANADA is on the market, be ready for the reception of visitors.

Mr. Robert Blackburn speaks in a most satisfactory manner as to the condition of business with the house of Nordheimer. A marked improvemet has occurred this month in the city trade. Reports from travellers and agents throughout Canada are much better than for some time past. Several sales of Steinway pianos has been just completed, and also of the Nordheimer piano. Prospects are promising and payments are good.

Mr. Frank Shelton, department manager at Nordheimer, gives very good accounts of the activity steadily increasing in the demand for all grades of small goods. The run on all kinds of band instruments is just now unusual for the time of year. Mr. Shelton considers the outlook for excellent business could scarcely be better.

Messrs. Gourlay, Winter, and Leeming have just had a successful special sale of high grade Mendelssohn pianos, which attracted much public attention. With this trade during the month has picked up well. The Gourlay piano is selling remarkably well, which, considering the keenness of competition in the piano business, speaks much for the intrinsic work of this popular instrument. Both locally and outside trade is making steady headway.

Messrs. Whaley, Royce and Company are getting busy. Orders from all over are coming along faster. In the retail department an active counter trade prevails.

Messrs. Wedderburn and Gliddon have experienced a marked improvement during February.

Mr. Thomas Claxton reports an active demand for brass instruments, and also a most encouraging trade in all the lines of small goods handled by his firm. Mr. Claxton is much pleased at the business probabilities.—H. HORACE WILTSHIRE.

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## WATERLOO NOTES.

WATERLOO, ONT., *Feb.*

MUSICAL matters in this town have been fairly lively. The entertainments furnished by the W. M. S. Musical Society have been very successful.

The concert held in the Hall at which Will White, of Toronto, and Miss Wright appeared was well attended. The latter is a very pleasing singer, and Will White as a comedian, gave satisfaction. The instrumental portion of the programme was furnished by the W. M. S. Band's Brass Quartette, consisting of Mr. Henry Schaefer and Mr. Herb Philp, solo cornets, and Mr. A. Bowman and Mr. Fritz Boffinger, solo horn and euphonium. Their playing gave the audience much pleasure and they had to answer several recalls; the playing of a piano duet by the Misses Philp, surprised and delighted the audience and they were most rapturously recalled. The attendance was good and everything went off satisfactorily.

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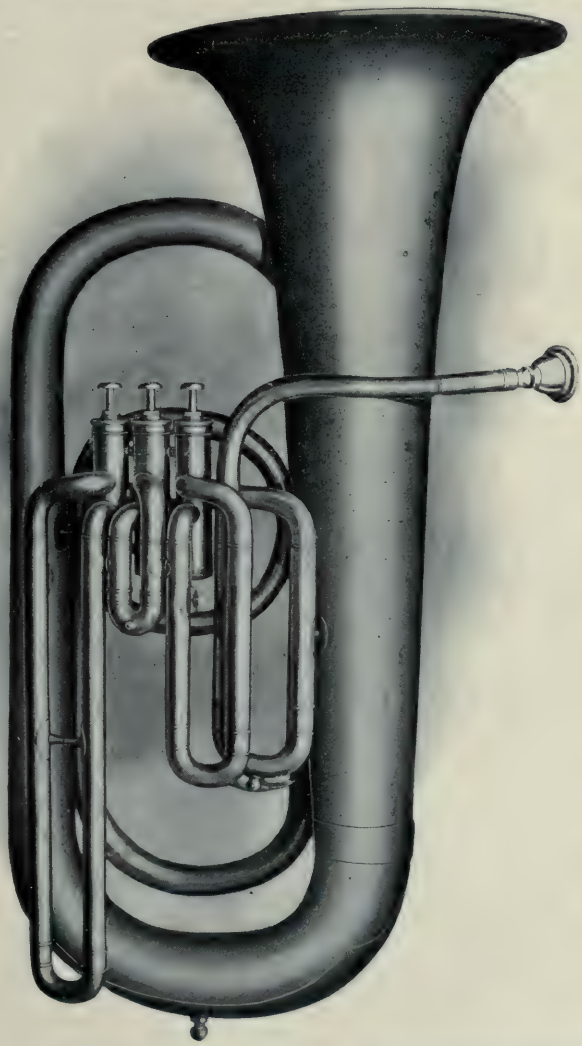

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Donald C. MacGregor

A. M. WICKSON. — 1907

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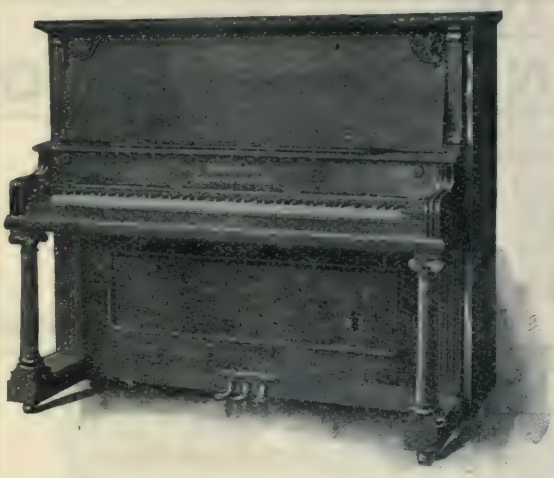

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## DONALD C. MACGREGOR.

MR. DONALD CHADWICK MACGREGOR, whose likeness is reproduced on the title page of this issue is a young Canadian who has worked his way steadily to the front and is widely known from coast to coast as a singer of ability and worth. His voice is a baritone of fine quality and range and he sings with great expression and finish. With a determination to succeed, Mr. MacGregor has applied himself earnestly to the study of his art and during the past few years especially, he has shown himself to be a painstaking and careful singer. He is Musical Director of the Choir at Victoria Presbyterian Church, which numbers nearly fifty voices, who demonstrated in their work at a recent concert that they had been trained with more than ordinary care and good judgment. Mr. MacGregor has a vocal studio in Carlton Chambers, and many of his pupils hold solo positions in large city choirs, and are becoming well and favorably known on the concert stage as singers of merit.

ALL subscriptions, communications, etc., should be sent direct to the Editor, 106 D'Arcy Street, Toronto, Canada.

## OLGA RACSTER'S ROMANCE—"QUEEN ELIZABETH'S VIOLIN."

THE May number of MUSICAL CANADA will publish the first instalment of a Serial Story by Olga Racster, entitled: "The Romance of Queen Elizabeth's Violin." As the author of many short articles of interest, and of a work on the violin, Olga Racster's name should be familiar to our readers. So in the region of serious work we have had ample proof of her scholarly capacity, and we feel certain that in the field of romantic liteature she will find just as many admirers. In this, her latest story, she has chosen for subject the loves of Queen Elizabeth and Francois Valois, Duc d'Alençon. She has set her theme in a series of short chapters, wherein she has portrayed the romantic attachment that existed between these royal lovers. She reveals the intrigues and political influences that were barriers in their path and she allows the historic fiddle known as "Queen Elizabeth's Violin," to play a prominent part in the affairs of the unfortunate lovers. Altogether the story is a graceful vignette, written with rare taste and charm. The numerous illustrations add their share of interest.

THE concerts of the Toronto Symphony Orchestra and of Mme. Eames occurred too late last month for notice in this issue.

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## OUR LONDON LETTER.

LONDON, *March* 12, 1909.

MANY events of importance of interest to the musician in every way have taken place during the past month, and in addition to the concerts given by our various London organizations, many artists of distinction have visited the metropolis. Two composers, whose names are now prominently before the public, Debussy and Sibelius, have paid us flying visits, and the former appeared at the Queen's Hall on February 27th, conducting some of his own compositions. On the previous evening the Societe des Concerts Francais gave a concert at the Bechstein Hall, of which the programme consisted entirely of his works, three being entirely new to the London public. These were his "Danse Sacrée" and "Danse Profane." Until quite recently the only work by which Debussy was known to amateurs here was his striking composition, "L'Apres-midi d'un Faune." Debussy is a personality to be reckoned with in modern music, and in Paris he has founded what might be termed a school of composers. Those of my readers who are pianists and who might wish to be acquainted with his music, could be recommended to add to the repertoire, "Deux Arabesques," "L'Isle Joyeuse," and "Petite Suite," (Prelude, Sarabande, and Toccata). They are artistic in aim and in achievement, characteristic of the composer, and technically of but moderate difficulty, the first named especially so.

At the Queen's Hall on March 4th, Herr Kreisler gave his only recital of the season. His programme was remarkable for its unfamiliarity, most of the music performed being the composition of the French and Italian schools of the eighteenth century. This programme included Bach's Suite in E Minor for violin and piano, a Prelude and Allegro by Pugnani (1731-1798), a study on a Chorale by Handel by Franz Benda (1709-1786), and a group of short pieces in dance form selected from the works of Martini, Tartini, Lolli, and Francœur.

Mr. Philip Cathie, a clever English violinist, gave a recital on February 10th, at the St. James's Hall, his programme including Veracini's Sonata in E Minor for violin and pianoforte, Max Bruch's "Scottish Fantasia," and some compositions by himself.

The well known American violinist, Mr. Francis Macmillen, has been engaged for one of their Symphony concerts early in March, by the Tonkunstler Orchestra of Vienna. He has also been offered a tour with this orchestra to include Buda-Pesth, Bucharest, Venice, and Trieste, under the direction of the conductors Nedbal and Weingartner.

Mr. Thomas Beecham's second series of five Symphony concerts was resumed at the Queen's

Hall on February 22nd. His programmes are always selected with great ability, and the too-familiar is always carefully avoided. On this occasion the concert opened with Berlioz's overture, "Carneval Romain;" and the rest of the first part consisted of a Symphonic Impression for orchestra. "In the Fen Country" by R. Vaughan-Williams, performed for the first time, and Delius's "Sea Drift" for baritone solo, chorus, and orchestra. The latter work was first produced at Essen in 1906, and was recently performed at the Sheffield Festival. The choruses were finally sung by the North Staffordshire District Choral Society, and the solos by Mr. Frederic Austin. Berlioz's "Te Deum" for three choirs, orchestra, and organ, formed the second part of the concert. Mr. Beecham conducted his new orchestra of one hundred performers, which he has founded since he severed his connection with the New Symphony Orchestra. It includes a number of well known instrumentalists and the leader is Mr. Philip Cathie.

The famous organ in Westminster Abbey has recently been completely renovated by Messrs. Hill & Sons, new tubular action and a new console having been added. Most of the stops have been revoiced, and the organ has been brought entirely up-to-date. It now consists of five manuals and seventy speaking stops. It is interesting to note that a small portion of the organ dates back to 1694 when the original instrument was built by Father Smith. Two of the stops now remaining are the stopped diaphason in the solo organ, and the nason flute in the choir organ. Three recitals were recently given to celebrate this renovation, by Sir Frederick Bridge, the distinguished organist of the Abbey, Sir Walter Parratt, and Mr. W. W. Wedgcock.

Hérold's almost-forgotten opera, "Le Pré aux Clercs," was produced by the students of the Guildhall School of Music, under the direction of Mr. R. W. Walthew, on March 4th. This opera was last heard in London in 1880, and was first sung in Paris in 1832, only two months before the death of the composer. Such a revival is of great interest, and the authorities of the Guildhall School are doing well to follow on the lines of the policy of the Royal College of Music in producing good operas which have failed o keep the public stage—many of them superior from a musical point of view to those which still continue to be heard.

A piece of news of considerable interest to the violinist is the announcement that two violin concertos by Haydn have been discovered among some old manuscript music which have been put aside by J. G. I. Breitkopf, the son of the founder of the Breitkopf and Hartel firm. They were composed by Haydn between 1766 and 1769 for Luigi Tomasini, leader of Prince Esterhazy's band. They are shortly to be published by Messrs. Breithopf & Hartel.

"CHEVALET."

## MUSIC IN NEW YORK.

NEW YORK, *March* 20, 1909.

THERE has been no dearth of concerts and good music since my last letter was written, and it is a task of no little difficulty to keep track of the last musical activities, to say nothing of doing anything like justice to the many artists who have appeared.

On February 22nd Mischa Elman gave another of his admirable recitals, and played, among other things, the Saint-Saens B minor concerto, the Bach chaconne and the Wilhemj "Preislied" paraphrase. Elman has, undoubtedly, a remarkable talent; the enthusiasm and sweep of his playing is unusual, and technically he is phenomenal. It is not to be wondered at that he sometimes lacks finish and refinement, but probably these virtues will be added to his playing in the course of time, and one is quite willing to overlook their absence as it is.

Mme. Emma Eames, who has retired from the Grand Opera stage to devote her time to recital work, appeared in Carnegie Hall on February 26th, assisted by Emilio de Gogorza, baritone; and H. C. Whittemore, pianist. Of course there was a large audience present, and enthusiasm ran high. Mme. Eames may be ranked among the very limited number of opera stars who can sing songs, and be it noted she made no attempt to mix songs and operatic arias together. Her beautiful voice lent charm to her interpretations, and she won an emphatic success in her new role. Mr. Gogorza was as great as usual; his fine voice and splendid singing caused him to share honors with Mme. Eames, and Mr. Whittemore, as accompanist and pianist, fulfilled his duties as befitted the occasion.

Novelties in concerts are rare, and usually, unfortunately, to be avoided owing to their doubtful merit, but anything attempted by Walter Damrosch is worth going to, and his delightful recital of old music for flute, violoncello and harpsichord, given in the Lyceum Theatre on February 26th proved to be a novelty of real interest and value. Mr. Damrosch played the harpischord and piano; Mr. George Barriere, the flute, and Mr. Paul Kefer the 'cello. The programme consisted of the Weber trio in G minor; a Boccheriñi sonata for 'cello and harpsichord; Pierne's sonata (Op. 36) for flute and piano, and three Rameau pieces for flute, 'cello and harpsichord, "La timide," "L'Indiscrète," and "Tambourine." Mr. Barriere and Mr. Kefer are both numbers of Mr. Damrosch's orchestra, and admirable performers on their respective instruments. Probably Mr. Damrosch does not make all one might of the harpsichord, but he is an unusually good pianist and musician, and always does something really worth while.

A recent addition to the ranks of local piano teachers, Mr. Georg Kruger, gave a recital in Mendelssohn Hall on March 2nd as an introduction to the New York public. He played a conventional programme in a rather conventional manner.

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His technique is neither big nor accurate, and his tone is not out of the ordinary, but he showed a certain amount of analytical power, which is a promising sign in a teacher, and in the capacity of pedagogue he may be excellent.

Even the most jaded concert goers of the city have reason to regret that the season of the New York Symphony Orchestra is drawing to a close. Mr. Damrosch has this season presented a number of programmes which have tended to educate as well as entertain the public. A Beethoven cycle and a Tschaikovski cycle, made up of the most representative works of these two great masters of the orchestra, would alone be a praiseworthy and a valuable undertaking, but Mr. Damrosch has done this and more, for he has, besides, presented many miscellaneous programmes of the works of other masters, and his activities as conductor of the Symphony Orchestra have proved enviable and worthy of the most enthusiastic public support. In the Beethoven cycle Mr. Damrosch played all the nine symphonies. Some of them were truly great performances. The mighty Ninth was given on Tuesday, March 16th, with the assistance of a chorus of 300 voices from the Oratorio Society, the Calvary Church Choir and the Philharmonic of Tarrytown. Instead of a quartette Mr. Damrosch employed twelve voices, three in each part. The Symphony was the only work on the programme, and, with an intermission of fifteen minutes between each performance, it was played twice—and be it said to the credit of performers and public alike, there were comparatively few in the audience who did not remain for both renderings. Taken all in all they were fiue performances of this extraordinary work of the master of masters, and made a fitting climax for Mr. Damrosch's splendid cycle. In the Tschaikovski cycle the six symphonies were given, together with the most important of the suites and overtures.

Mr. Albert Spalding is giving a series of violin recitals in Mendelssohn Hall, which call for more than passing praise. Mr. Spalding is provin to be one of the most popular artists of the season, and his programmes show him to be a serious musician and excellent violinist. His repertoire seems to include nearly everything of value in violin literature, and he does not concern himelf with the trash which usually forms a considerable portion of a violinist's programmes. At his recital on March 3rd he played the F minor Sonata of Bach; Saint-Saens' "Havanaise" and "Introduction and Rondo Capriccioso," and a group of pieces by Tschaikovski, Brahms-Joachim and Wieniawski. His performance of the sonata was noble. He has a large, rich tone; his pianissimos are beautiful, and his seriousness was most consistent with Bach's sonata. Mr. Oswald, the pianist and accompanist with Mr. Spalding, gave a splendid rendering of Beethoven's variations in F. At his recital on March 13th Mr. Spalding played the Cesar Franck sonata in A major, a work of commanding nobility and beauty, and both he and Mr. Oswald presented it in a manner which did full justice to the masterpiece. Mr. Spalding also played the "Devil's Trill" of Tartini and a group of smaller pieces, and Mr. Oswald played three Chopin etudes.

Dr. Ludwig Wüllner has graduated to Carnegie Hall, as Mendelssohn Hall proved much too small to hold the audiences which the great German lieder singer draws.

On the evening of March 4th he repeated the programme which he gave at his debut in New York on November 14th. This was done as a result of many requests from those who did not attend his opening recital, and it is safe to say that the larger part of those who were at the first concert, attended on March 4th. That Dr. Wüllner was able to fill Carnegie Hall is proof of his popularity, if proof were necessary,—but one wishes, for the sake of enjoyment, that he had remained at Mendelssohn Hall, for Carnegie Hall is too large for

song recitals, and especially so in the case of Dr. Wüllner, when so much of the effect is lost if one is not near enough to watch his remarkable face, which illustrates the text with as much accuracy as the music itself. Nevertheless, his masterly interpretation, particularly of those songs demanding dramatic effects, won another ovation for him, and a still greater number of admirers. Dr. Wüllner will appear as an actor the latter part of this month, when he will play three performances of "Salome," and three of "Rosmersholm," in German at the German Theatre. Wüllner is said to be remarkably fine in the Wilde and the Ibsen plays mentioned, and he will doubtless draw packed houses.

An English tenor, Mr. Gervase Elwes, made his debut in a song recital at Mendelssohn Hall on March 11th. Mr. Elwes was brought over to sing the "Dream of Gerontius" with the Oratorio Society, as he is said to be one of the best interpreters of Elgar's work. Mr. Elwes did not make a very profound impression as a recitalist. He has a voice of limited volume which he uses only moderately well. The quality is good. He is rather uninspired as an interpreter of classic lieder, but in a group of old English songs by Purcell, Greaves and Jones, he was at his best, and extremely interesting.

A lecturer and singer who will doubtless have success is Mr. Foxton-Ferguson, an Oxford graduate, who gave a recital in Mendelssohn Hall on March 15. Mr. Ferguson lectures on English folk songs and folk lore in a most entertaining manner, and illustrates his talk by singing a dozen or more examples of English folk songs. Mr. Ferguson is no vocalist, and probably does not profess to be one, but his lecture is interesting, and he will doubtless secure many engagements with schools and colleges.

Marguerite de Forest Anderson gave a recital in Mendelssohn Hall on March 18th at which she appeared in many and varied capacities; namely, flautist, accompanist, composer and poet. But Miss Anderson makes the flute her chief branch, and plays that instrument extremely well. She has a good tone and quite remarkable technique, and at times almost saves that instrument from becoming monotonous, as it always does if one hears very much of it as a solo instrument. But Miss Anderson should not attempt to invade the field of composition, particularly when she writes the words for her songs. She was ably assisted in her recital by Miss Roa Eaton, soprano; Mr. Percy Hemns, baritone; Mr. Clarence Eddy, organist, and Miss Vojacek and Mr. Irwin Hassell, pianists.

Miss Germaine Schnitzer, whom I mentioned recently in connection with her playing with the Russian Symphony, gave a piano recital in Mendelssohn Hall, on the 19th of this month, and fully came up to the great expectations, which her appearance with orchestra led me to entertain. The most pronounced features of her playing are a remarkable technical equipment, of positively uncanny accuracy; self control and poise in the highest degree, and a beautiful singing tone—where a bad piano gives her an opportunity of showing it. She has a delightful personality, and shows much insight and finish in her playing. The Brahms' sonata in F minor was a little beyond her grasp in content, but technically it was a fine performance, and she played the beautiful andante splendidly.

The Pastorale Variée of Mozart and the Schumann Symphonic Etudes were placed on the programme in juxtaposition, and made a most agreeable contrast and were both beautifully played. The Saint-Sæns Etude in waltz form was a technical *toure de force*, and Miss Schnitzer was recalled again and again at the conclusion of the programme. It was one of the most delightful piano recitals we have had in New York for some time, and it is to be hoped that Miss Schnitzer will play here again in the near future.

Pinsutti will direct another opera company which will play at the Academy of Music next season for nine months, and it is announced that Mme. Pauline Donalda, the Canadian prima donna, will be one of the stars of the company. It is also said that a former Montrealer who has been singing in Paris for some years, Miss Beatrice Lapalm, will sing here in opera next season.

I must not omit to mention an unusually interesting concert given by Mr. Arthur Rosenstein in the Waldorf-Astoria on March 5th. Mr. Rosenstein is a former Montrealer who has been forging his way to the front, in this city, as an accompanist and opera coach. He accompanies many of the best singers at the Metropolitan Opera, and is well known as one of the best accompanists here. For his concert on the 5th Mr. Rosenstein had the services of Mme. Olive Fremstad, Miss Rita Fornia and Mr. Herbert Witherspoon of the Metropolitan Opera; and Miss Ada Sassoli, harpist; and Mr. Jean Schwiller, 'cellist. Mr. Rosenstein played the accompaniments in his usual excellent manner, and the concert was a brilliant success in every respect—as was to be expected with such an array of talent. Mr. Rosenstein expects to go to Europe next season, and will devote his time to studying opera and opera conducting.

SYDNEY DALTON.

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### DATES AHEAD.

April 6—Violin recital, by James Tretheway, Conservatory of Music Hall.

April 9—"The Redemption" concert by the Toronto Festival Choirs.

April 10—Organ Recital, New St. Andrews Church, by Gaston Dethier.

April 14—Kathryne Innis-Taylor, Song recital, Conservatory Music Hall.

April 15—Dresden Philharmonic Orchestra, Massey Hall.

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## HERE AND THERE.

By Fidelio

The Toronto University Orchestra gave its first annual concert in the Convocation Hall on Wednesday evening, March 3rd last, before a most appreciative audience. The Orchestra numbers about sixty-five performers, and the conductor is Mr. Harold Meir, an ambitious young musician. The string section of the orchestra is particularly strong, but of course required more efficient rehearsing. The basses might with advantage aim at quality of tone rather than quantity, while the wood-wind could stand augmentation. However these few points are offered merely as suggestions and are not to be construed as implying criticism. The Orchestra should be able to do good work as it contains first-rate material. The programme submitted contained one or two light numbers notably "Guards on Parade," a spirited march somewhat Sousaesque composed by Clayton Bushe, which was received with enthusiasm and had to be repeated. Madame Wyatt, a gifted soprano hailing from London, Ont., added to the evening's enjoyment by contributing several charming numbers. Mr. Meir and his orchestra are deserving of praise for their earnest and unselfish efforts and I would impress upon them the necessity of keeping together and striving for greater things in time to come.

The Dundas Centre Methodist Choir, London, Ont., which gave a sacred recital in Jarvis Street Baptist Church on Tuesday evening, March 9th last, attracted a large and sympathetic audience. Mr. Parnell Morris, who is the conductor, informed the audience that his choir had not come to Toronto for the purpose of showing the people here how to sing, but merely in a spirit of good fellowship. That being so, it would seem unfair to appear over critical in commenting on the work of the choir, which numbered about forty-five voices. It was unfortunate that temporary lack of power prevented the use of the organ when the choir opened their programme with Sullivan's Te Deum. Mr. Morris made a false move when he resorted to using the piano as a substitute as it completely upset the choir who sang most indifferently under unfavorable circumstances. Mr. Morris should have taken his unaccompanied numbers first as later he could have used the organ with effect. I liked the choir best of all in their unaccompanied singing of Dudley Buck's "Lead Kindly Light," and Gounod's "Come unto Him," and Leslie's "Lullaby of Life," which were given with appropriate taste and expression. It seems to me, however, that Mr. Morris could do infinitely better work with his choir—and he has the ability—if he selected music of a less pretentious character. Mr. Charles Wheeler, the well known and gifted organist, made a satisfactory accompanist and contributed an excellent organ solo. The young lady at the piano, Miss Jessie Strong, and choir soloists, also gave valuable assistance while Mr. David Ross, baritone, impressed me with the artistic nature of his solo singing.

One of the most artistic combinations of music and the drama was given in Massey Hall, on Friday evening, 5th of last month, before a large and enthusiastic audience. The occasion was a production of Mendelssohn's "Midsummer Night's Dream," with the incidental music and the participants were Ben Greet's players and the Russian Symphony Orchestra, conducted by Modest Altschuler, who by the way resembles Dr. A. S. Vogt, in appearance. The performance evoked much enthusiasm although I am inclined to affirm that the fine playing of the Orchestra was the scintillating feature of the evening. The Orchestra composed about fifty players all well equipped. I was delighted with the liquid and sensuous quality of tone of the violins and the clear and soft velvety tone in the wood-wind section, while the feature in the basses was the ravishing oleaginous tone produced by the horns. I should like to hear the Russian Symphony in a purely orchestral programme. Mr. Ben Greet and his players were favorably received, especially Mr. George Vivian in his portrayal of the airy Puck, but Mr. Greet spoiled matters by his persistent monkey work occupying the centre of the stage altogether too much.

The violin recital given by Miss Norah Hayes drew a large audience to the Conservatory Music Hall, on Monday evening, March 8th, last. Miss Hayes made a conquest of her audience by her intelligent playing. Mr. George Dixon, the tenor, added to the evening's enjoyment.

Mr. Lissant Beardmore's song recital on Saturday evening, March 13th, last, was well attended by a favorable audience in the Music Hall of the Conservatory. The programme submitted by the big tenor was the most attractive he has yet presented. I have no objection to hearing Mr. Beardmore sing in German or French, but it seems to me he is less successful in English song. Candidly speaking, I prefer to hear Mr. Beardmore sing in French as his temperament is more suited to that language. Further, Mr. Beardmore might with advantage make a closer study of tone production as his singing in legato passages is uncertain. However, as I understand the noted singer is going abroad for further study it is just possible that he has this point in view.

Mr. Fitzhugh Goldsborough, an excellent violinist, with brilliant technique, made a favorable impression on his audience as did also Miss May Hinckley, soprano, a talented pupil of Mr. Henry J. Lantz, whose fine musicianship I admire greatly. Mrs. Gerard Barton played Mr. Goldsborough's accompaniment cleverly, while Mr. Lantz acted in a similar capacity to the singers with unerring judgment and sympathetic artistic taste.

Toronto possesses many ambitious young singers prominent among whom might be mentioned Mr. Russell G. McLean, baritone, whose song recital in the Conservatory Music Hall, on Tuesday evening, 16th March last, ingathered a large and enthusiastic audience. Mr. McLean has been abroad for sometime past studying under prominent teachers. His voice, while not powerful, is at its best in half voice singing, but in forte passages he seems to break away from, or spread, the tone which marred his otherwise good work. On the other hand a careful analysis of Mr. McLean's songs in German revealed the fact that the singer was unfamiliar with his text as his expression and interpretation proved. The Cycle of Ten Love songs, "Dichterliebe" (Schumann) seemed to be altogether beyond the singer's ability. Mr. McLean did his best work in a charming group of four songs by Richard Strauss, but in his interpretation of "Lorraine Lorraine Loree" (Capel) his dramatic temperament got the better of him. Mr. McLean's intonation was also frequently at fault. I fancy, however, the young singer did not do himself justice as he was obviously suffering from a severe cold. The assisting artist was Miss Gertrude Huntley, the clever Canadian pianist, whose finished playing of a study by Moszkowski was her best effort of the evening. Miss Maude McLean made a sincere and painstaking accompanist.

Mr. Arthur Blakely, the well known organist, concluded his series of organ recitals on Saturday 13th of last month in the Sherbourne Street church. His programme was of a remarkably taking nature, comprising selections from the works of Bach. Few organists, indeed, would care to essay such a programme.

Mr. Blakeley's playing was received with enthusiastic applause at the conclusion of the recital.

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Mr. Donald MacGregor, who has recently assumed charge of the choir at Victoria Presbyterian church, West Toronto, is to be congratulated on the success of the excellent concert given in the church on Friday evening, 19th of last month. I had the pleasure of listening to a very popular programme which pleased the audience greatly. Much interest was taken in the work of the choir, which numbers about fifty voices, all very useful, and who sang with intense earnestness. Their rendering of the spirited Scotch battle song, "Scots Wha Hae," was roundly applauded and had to be repeated. The assisting artists were Mrs. Flora McIvor Craig, soprano; Miss Olive Scholey, contralto, and Mr. George Dixon, tenor, whose songs were all encored. Mr. Robert Stuart Piggot was unfortunately unable to be present owing to important professional engagements in Montreal.

Dr. Albert Ham's advanced pupils gave an enjoyable vocal recital in the Conservatory Music Hall, on Saturday evening, 20th of last month, and judging from the standard of the work done on that occasion his methods of voice training in its relations to the art of singing are of a superior and highly successful nature. I heard one or two very promising pupils, notably Miss Olive Belyea, a contralto with a fine voice of warm color, and who sang with artistic finish among other numbers a delightful "Sea Slumber Song," (Elgar) also Muriel Goggin, contralto, whose fine deep attractive voice won much praise. Mr. George M. Ross, a tenor, with a sympathetic lyric voice, full in quality in its entire compass, won an enthusiastic recall for his excellent singing of "I'll Sing Thee Songs of Araby" (Clay). Miss Mary C. Morley, a talented pupil of Dr. Fischer, distinguished herself by her clever and intelligent rendering of the Liszt Concert Etude No. 1 (Waldesrauchen) while Master G. Ames revealed a beautiful soprano voice in "Sing Sweet Bird" (Ganz) for which he received a well merited recall. Valuable assistance was given by Miss Muriel Millichamp, violinist; Miss Muriel Bruce, pianist; Mr. Barkey Brown, organist, and a group of four young ladies.

Miss Cornelia Heintzman's piano recital in the Music Hall of the Conservatory attracted an appreciative and critical audience. The young lady possesses musical talent of a high order as her playing of Rubinstein's "Staccato Study" and a charming group of Greig compositions clearly demonstrated. Miss Heintzman is a pianist who has a brilliant career ahead of her.

In connection with Mendelssohn Choir Chicago trip I have had sent me a highly interesting concert programme of the Marshall Field Choral Society, which took place in Orchestral Hall, on 24th November last year. This Society was organized on March 2nd, 1907, for the purpose of enabling its members to acquire a greater knowledge of music and to become better acquainted with one another.

On looking over the programme I find "Babylon's Wave" (Gounod) as one of the numbers given, also "Daybreak" (Faning) which would seem to indicate that the Society is of more than average calibre. The organization numbers about 150 members prominent among whom may be mentioned Miss Gertrude Guthrie, superintendent of the Soprano Section, who took a warm interest in the singing of the Mendelssohn Choir. Miss Guthrie, I understand, was formerly a resident of Toronto. It has just occurred to me that the T. Eaton Co. could not do better than follow Marshall Field's example by organizing a Choral Society. The Marshall Field Society, assisted by thirty-six members of the Thomas Orchestra, are to give a performance of Haydn's "Creation" in Orchestral Hall, Chicago, on April 28th.

It will be good news to all lovers of music to learn that the City Council have adopted the recommendation of the Board of Control that the city should seek power from the Legislature to exempt Massey Hall from taxation. It will be interesting to observe how this will affect the scale of prices at all the important musical functions. Perhaps the

management of the Hall will now see to it that an instrument worthy of the name "organ" is installed in the near future. It would then be an excellent idea to have a series of Saturday afternoon organ recitals by our city organists.

### "THE CREATION" CONCERT.

THE Toronto Oratorio Society, Mr. J. M. Sherlock, conductor, gave an excellent production of Haydn's beautiful and always welcome oratorio, "The Creation," at Massey Hall on March 11th, before a very large and delighted audience. Mr. Sherlock is to be congratulated on putting forward the best chorus he has had during his career as conductor, and on reaching his greatest achievement in performance. The quality of the chorus was so good in every direction that one begins to wonder how Toronto can supply the many hundreds of fine voices in evidence at the concerts of our six choral societies. There was a trio of soloists of distinction, Caroline Hudson, soprano; John Young, tenor, and Frank Craxton, bass, all artists from the United States. Miss Hudson did wonders with her music, in spite of a severe cold, revealing herself as the possessor of a highly cultivated and brilliant voice. John Young was recognized to be a tenor of fine lyric qualities, while Frank Craxton won the solo honours of the evening, his resonant, full-volumed bass and his frank and sincere expression compelling general admiration.

### MR. H. FLETCHER'S CHOIRS.

MR. FLETCHER, who is still engaged in his monumental task of teaching some nine hundred people how to sing together, re-introduced his advanced chorus, "The Schubert," at Massey Hall in two concerts on February 22 and 23. They proved exceedingly interesting, the more especially as Mr. Fletcher had the co-operation of the Pittsburgh Orchestra, conducted by Emil Paur, in the purely instrumental compositions. The choir shewed most gratifying advance in precision, in shading and in tone quality. The sopranos surpassed their previous efforts in these respects. The choir received a tumultuously fervid recognition of their effective singing of Eaton Faning's dramatic scene, "Liberty," which produced a stirring impression by its sonorous combination of choir and orchestra. A beautiful unaccompanied number delicately sung was Brahm's "Lullaby." An unusual event was the first performance of Paur's new symphony "In Nature," which was conducted by the composer. It is an interesting work with a good deal of music in it of a pastoral character. Both the symphony and its composer were received with most sympathetic appreciation. The orchestra distinguished itself in Tshaikovski's "Caprice Italienne," which aroused the audience to enthusiasm. The second concert, which was devoted partly to a selection of Schubert's music, was equally successful. The orchestra gave a fine rendering of Richard Strauss' "Merry Pranks of Till Eulenspiegel," and Mr. Tak, the concert-meister of the orchestra, played with clever execution Saint-Saens "Rondo Capriccioso."

The People's Choral Union, the elementary choir conducted by Mr. Fletcher, gave their concert on March 23rd without orchestra. They nevertheless attracted an audience that crowded Massey Hall. The choir made a splendid showing in a variety of numbers. The only soloist was the eminent soprano, Mme. Jomelli, of the Manhattan Opera House. Mme. Jomelli made a conquest of her hearers, her brilliant dramatic voice and cultivated style commanding critical approval.

In 1888 Mr. George Bernard Shaw wrote to Sir A. Manns: "Musical critics, as you know, are of two sorts—musicians who are no writers, and writers who are no musicians. I belong to the second class."

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## OUR CHOIR AT CHICAGO.

At Chicago the Mendelssohn Choir gave two evening concerts and a matinee on March 3, 4, and 5, in association with the Theodore Thomas Orchestra. The result was a complete western triumph to add to their list of eastern victories. The programmes were selected from the Toronto *repertoire* of the choir, and they were rendered with a perfection of detail that amazed the large audiences present. That which astonished most apart from the technical precision of the chorus were their remarkable dramatic power, the enthusiasm and sincerity of their work and their subtle play of tone color. Mr. E. M. Latimer of the *Chicago Journal* wrote the following tribute: "Their singing is the perfection of choral art. The writer has never heard anything like it, and has never considered such a thing possible. The manipulation of dynamics is marvellous. There are a hundred gradations of tone between pianissimo and fortissimo." Mr. E. W. Glover, director of the Musical Art Society of Cincinnati said to the writer, "The technique of the choir is absolutely perfect. Their performance of Lotti's "Crucifixus" was the most remarkable achievement I have ever heard in choir singing. I have never heard anything finer in the world." *The Evening Post* said: "Without doubt the finest chorus in the world." In fact the press critics were unanimously laudatory to the highest degree. Before the choir left Chicago, Dr. Vogt received an invitation from the Philharmonic Society of New York to give two or three concerts as their guests in their city next season. One may mention that the choir were the guests of the Thomas Orchestra association and that the expenses of the trip were $7,400, of which $5,200 was guaranteed by fifty-two enthusiastic music lovers to the amount of $100 each. It was inevitable that the concerts could not pay expenses as two of them were previously sold out as belonging to the regular series of the orchestra.

The concerts were given in Orchestra Hall, which was founded by the Orchestral Association at a cost of one million dollars, that is including the offices in the building and a very fine organ. The illustrations give a good idea of the plan of the hall both from the orchestra and the auditorium. There is a splendid grand *foyer*, length 90 feet

STAGE OF ORCHESTRA HALL, CHICAGO,
Where The Mendelssohn Choir Sang, March 3-5.

and width 33 feet, which will accommodate several hundred people who may wish to have a social chat during the intermissions. It is a great pity that no similar provision was not made in connection with Massey Hall.

A touching tribute to the grand merits of the choir was made at one of the concerts by Mrs. Theodore Thomas who, visibly affected, expressed regret that her husband had not lived to hear such ideal singing.

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### GOUNOD'S "REDEMPTION."

On Good Friday evening, the 9th of this month, Dr. F. H. Torrington will conduct a performance of this work which the composer himself called "The work of my life," at the Massey Hall. The chorus is to be the united forces of the Toronto Festival and West Toronto singers, and with Mr. A. Easter Smith as *chef d'orchestre*, a large orchestra will play the accompaniments. Since the advent of Dr. Torrington over thirty-five years ago, his one aim has been to produce the works of the great masters. and to him much credit is due for the present high state of choral music in Toronto. Under his direction year after year such works as the "Messiah," "Elijah," "St. Paul," "Mors et Vita," have been sung and with the command of the present body of vocalists, the Good Friday production promises to be one of the best—if not the best—performance the veteran conductor has ever given. The soloists, with the exception of the tenor, Mr. Edward Strong, of New York, are all well known in Toronto, the sopranos being Miss Eileen Millet and Miss Evelyn Ashworth, the contralto, Miss Olive Scholey, while the baritone part will be in the hands of Mr. David Ross, who at the last "Redemption" concert proved himself such a capable interpreter of this class of work.

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### IT PAYS TO ADVERTISE.

Business Man.—"My word, how these musicians do advertise now-a-days. I went to a concert the other night, and a woman stood up and unblushingly sang a long song all about the Weber pianos."

Musician—"Impossible."

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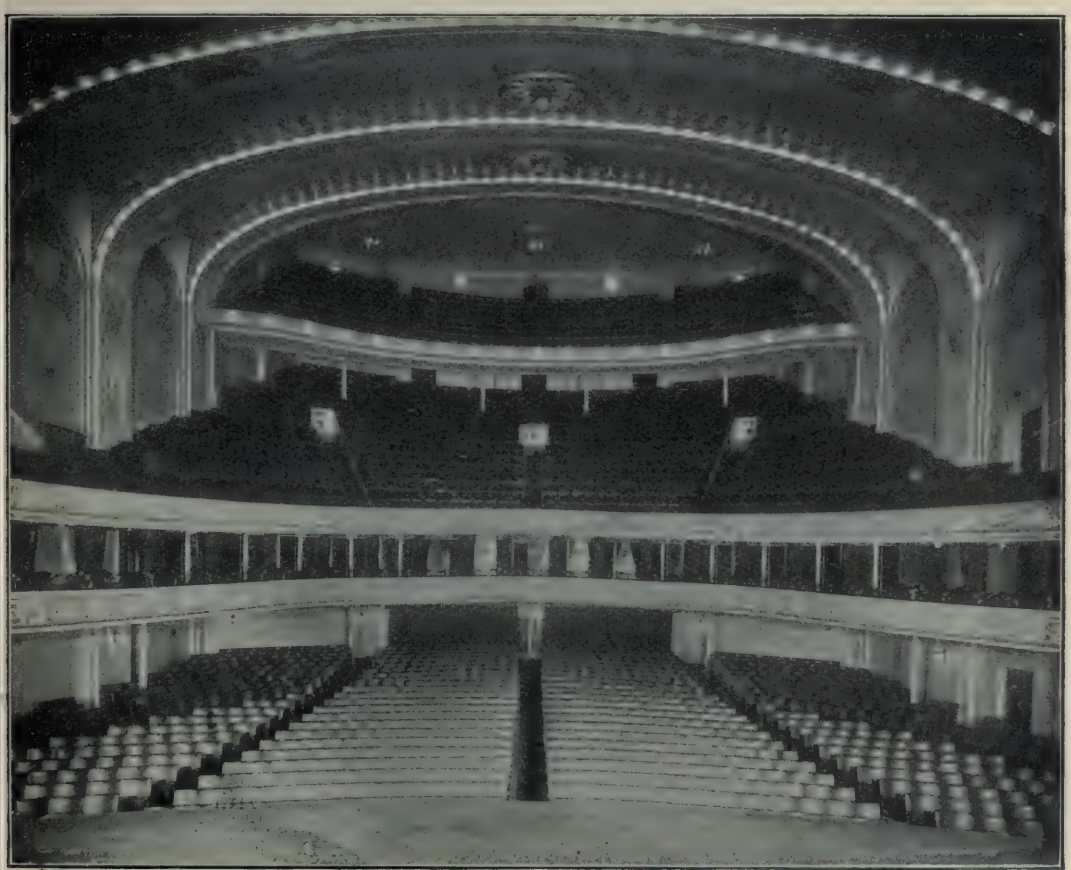

AUDITORIUM, ORCHESTRA HALL, CHICAGO

## AT THE CAPITAL.

OTTAWA, *March* 22, 1909.

FOR sometime past rumors have been prevalent of trouble in the Band of the 43rd Duke of Cornwall's Own Rifles, our crack regiment, which has culminated in the resignation of Bandmaster Hiscott.

The vacancy has been filled by the appointment of Donald Heins, one of the staff of the Canadian Conservatory of Music, as well as conductor of the Conservatory Symphony Orchestra. Mr. Heins has evidently an endless capacity for work, and his new post will make him the head of a very large clientele. To his other duties is added that of organist of Knox Church, one of the largest in the city, where besides having an excellent choir, he has, during the past two years given "The Creation," and the "Elijah," repeating the latter by request, early in May. It is planned, I am told, to equip the 43rd Band with the most modern instruments, and increase its membership to 65, adding professionals from elsewhere if necessary. In fact, the officers of the regiment have expressed themselves as determined to have a band second to none, and capable of going on tour if necessary.

The Sixth Concert of The Orpheus Glee Club given 8th March in St. George's Hall, was attended by an audience which taxed the capacity of the Auditorium in fact the concerts have become so popular that in future they will be given in the Russell Theatre. The programme was more ambitious than any yet given, and consisted of part songs by Smart, Calcott, Leslie, Cowen and Elgar. The chorus has been materially strengthened since its last appearance without loosing the excellent balance of tone which has always been observable. The soloists were Miss R. S. Flight, soprano; Miss E. L. Handyside, contralto; Mr. Jas. E. Macpherson, bass; Mr. Emil Rochon, violinist; Mr. Arthur Dorey at the piano; Mr. Jas. A. Smith, conductor.

The concert of the Choral Society in the Russell Theatre on March 18th, marked a new departure in the custom of the society, its accompaniments being furnished by the Orchestra of the Canadian Conservatory of Music Symphony Orchestra, Mr. Donald Heins, conductor. Mr. J. Edgar Birch is always able to gather under his baton a chorus of the best of Ottawa's voices, and this year he had 150—which I doubt has ever been excelled in which the sopranos were exceptionally brilliant. The programme: Overture, "Ruy Blas," Mendelssohn, Canadian Conservatory Orchestra; Ballad for chorus and orchestra, "The First Walpurgis Night," Mendelssohn, Ottawa Choral Society and Canadian Conservatory Orchestra; songs, (*a*) "Lamp of Love" Salter, (*b*) "Boat Song" Ware, (c) "Before the Dawn," Chadwick, by Mr. John R. Young; Three Dances from Henry VIII., E. German, Canadian Conservatory Orchestra; song "Goodbye Robin," F. L. Moir, Miss May Britton; part songs, (a) "Close His Eyes," J. Edgar Birch, (b) "Thou Alone," E. Lassen, Ottawa Choral Society; songs (a) "Had a Horse" (Hungarian folk song), Korbay, (b) "Du Bist Die Ruh" Schubert, (c) "Shepherd, See Thy Horse's Foaming Mane," Speaks, Mr. Frank Croxton; choral epilogue, "It Comes From the Misty Ages," Elgar (Banner of St. George), Ottawa Choral Society and Canadian Conservatory Orchestra.

His Excellency the Governor-General, under whose patronage the concert was given, honored the society by attending, accompanied by a large party from Government House. The orchestra excelled itself on its first public appearance with any society, and has awakened the public of Ottawa to the fact that we now have both a Choral Society and Orchestra capable of giving the highest forms of choral work, and bespeaks an eventful era for music.

The first concert of the Canadian Conservatory of Music Symphony Orchestra given in The Russell Theatre, Feb. 12th, was unquestionably the best in its history. The programme was the most ambitious the orchestra has as yet presented and proved intensely interesting under the direction of Mr. Donald Heins, who is to be congratulated upon the great success he has achieved. The balance of tone, and musical insight displayed gave unquestionable proof of the excellent musicianship of the orchestra, and their capability of greater achievements. Mr. Heins has promised an orchestra equal to that of any of our neighboring cities, and it is quite safe to say that he will accomplish it. Mrs. George Patterson Murphy, whose singing it is always a pleasure to hear, was the soloist. Gifted not only with a beautiful voice and charming stage presence, she possesses also that rare faculty of musical interpretation so much to be desired, and which makes her justly a great favorite with Ottawa audiences, who only too seldom have the pleasure of hearing her. At each of the orchestra's concerts Mr. H. Puddicombe, musical director of the conservatory, presents one of his many pupils. This year, we had the pleasure of hearing Miss Ethel Thompson in the Liszt E flat Concerto, with orchestral accompaniment. She gave a very finished and intelligent reading of this difficult number. Her technique, sense of rhythm and tonal qualities were all excellent and gave ample proof of the splendid work being accomplished in the field of music by the Conservatory of which Ottawa may be justly proud.

Mr. Ralph A. Douglas, bass, of Guelph, was a visitor in the city for the 17th of March when he sang for the St. Patrick's Society. It is a long cry to Guelph, but Mr. Douglas was heard in recital in January with so much pleasure that he was re-engaged. He sings very artistically, and possessed

One thing is certain, they must have extraordinary merit to succeed so well—we speak of the

**MARTIN-ORME PIANOS**

MADE IN OTTAWA

of interesting personality, his success seems assured. A concert by the Canadian Conservatory of Music Symphony Orchestra on the 15th of April, and concerts by Edith Miller, the Canadian contralto, who has been singing with so much success in the old country and another by Marie Hall are the musical events so far announced for April.

L. W. H.

FOYER, ORCHESTRA HALL, CHICAGO

## HAMILTON NOTES.

HAMILTON, *March* 19th, 1909.

ON Tuesday, Feb. 23, the Sacred Harmonic Society, under the conductorship of Dr. C. L. M. Harris, gave a performance of Haydn's "Seasons" in the Opera House. A chorus of about 150 showed a good quality as well as volume of tone. The whole performance was in the hands of local talent, except the two men soloists; and the palm must be given to the soprano soloist, Mrs. Faskin McDonald, whose fine voice was heard to great advantage; and whose precise and intelligent rendering of the music was most enjoyable.

The following night, Feb. 24, the Opera House was filled to listen to Paderewski, who came here owing to the energy and enterprise of Miss Jeanette Lewis. It had always been said that Hamilton could not raise enough money for such an artist. This accusation has been disproved. Needless to say the performance was superb. His old admirers were enchanted once more, and many new ones were brought under the spell.

On Monday, March 1, Chopin's 100th birthday celebration was held in the Conservatory Hall, when piano music was given and a sketch of his life and work read by J. E. P. Aldous.

On Tuesday, March 2, Marie Hall and her coadjutor, Leonic Basche, gave a perfectly delightful programme in the opera house to an enthusiastic audience. The programme included Mendelssohn's violin concerto, Wienawaski's Souvenir de Moscou, and a group of smaller pieces for violins—Liszt's 12th Rhapsodie, Song Without Words (7) and Scherzo of Mendelssohn, a Dance of Dvorak, for piano:—and Mr. Harad Benley assisted, with not enough voice for "The Two Grenadiers," but with a charming style and perfect enunciation in a group of small songs. Of the ladies it is hard to speak in measured terms as their playing was as beautiful as their demeanour was sympathetic and graceful. They will always get a hearty welcome here.

On Saturday, March 6, Mr. Hewlett's monthly organ recital included an Introduction and Fugue by Mozart in G Minor; Andante from Tschaikovski's piano concerto in E flat minor; overture to "Oberon;" and Finale from the "New World" symphony of Dvorak. Mr. Redfern Hollingshead of Toronto, sang "If with all your hearts," and "My Soul is athirst for God" from Gaul's "Holy City." There was a large audience and much enjoyment.

On Thursday, March 11th, a new organization made its debut—a ladies' string orchestra, organized and conducted by Miss Jean Hunter. The component forces were four first violins, three seconds, 1 viola, 2 'cellos, 1 bass, 1 harp. A lady cornettist played obligato work in two numbers (Miss Kathleen Snider) with refined tone and good expression. The playing of the orchestra showed the results of much careful drilling; and the whole performance was as gratifying to the audience as it was creditable to the performers. If they keep together and continue to work as hard as they have

done they will develop into a really good organization. For the first concert it is not much to say that they made a very favorable impression. Miss Hunter's drilling was most efficient and her beat clear and intelligible.

On Thursday, Mar. 18, "Beethoven" evening was held at the Conservatory, when the Conservatory String Quartette played Quartette Op. 18 No. 4, Mr. E. Johnson played Romance Op. 40, Miss B. Carey sang "In Questa Tomba," Vernon Carey sang "Adelaide," and Mr. Aldous played the Andante in F, the "Moonlight" Sonata, and gave a short sketch of Beethoven's life and work. A large audience was present and showed enjoyment. The programme was organized by Miss E. Bartin.

J. E. P. A.

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## MUSIC IN OSHAWA.

Oshawa, *March* 20th,1909.

It is surprising how much we are indebted to the church for the broadening, uplifting and refining influences of good music. The ordinary church concert given by the League, the Guild or the Choir, as the case may be, is attended more often as a duty than as a pleasure, but unconsciously our tastes are being directed into that state where one takes a rare delight in music which gives enjoyment and artistic pleasure to so many. A case in point was that of the concert given under the auspices of the League of Simcoe St. Methodist Church on Monday, March 8th, when Miss Bertha Carey, contralto, and Miss Estelle Carey, soprano, both of Hamilton; Miss Florence O'Brien, elocutionist, Ontario Ladies' College, Whitby; and Mr. Chrystal Brown, tenor, of Erie, Penn., gave a high class concert which delighted a large audience. This concert was one of the musical treats of the season and the applause accorded each number bore eloquent testimony to the hearty appreciation of those present. Miss Estelle Carey established herself a favorite by her rendering of the solo "Viens a Moi," Bemburg, which well deserved the encore she received. It was in the rendering of Newton's "The Magic Month of May," however, that Miss Carey's voice showed to the full its richness and depth of expression. If there was any one thing which stood out prominently in her numbers, it was the perfect ease and naturalness with which she sang. Miss Bertha Carey acquitted herself in a thoroughly artistic manner. Possessing a rich contralto voice, her singing was tasteful and expressive, especially was this noticeable in the difficult solo, "My Heart at Thy Sweet Voice," from "Samson and Delilah." The elocutionist of the evening, Miss Florence O'Brien, was heartily enjoyed, especially in the number "The Soul of the Violin." Of Chrystal Brown's singing the audience could not get enough. Perfect interpretation, combined with a voice of remarkable clearness and quality, made him a general favorite. In the solo, and Recit. "No Chastening Air Come Ye Children" (Prodigal Son), Sullivan, his work was above criticism. Other numbers that pleased were "Angels Guard Thee," "O Fragrant Mignonette," and "A Wee Bit of Heather." The Trio "I Navigganti," the Misses Carey and Chrystal Brown, was deservedly encored. The accompanists were Dr Davies, Toronto, and Miss Hazel Ellis, who performed their arduous duties in a manner that left nothing to be desired.

The concert under the auspices of the Gentlemen's Aid of the Immanuel Baptist Church on Friday, Feb. 26th, was very successful both in point of numbers and in the interest displayed in the well rendered programme. All the selections were given in a manner that elicited much applause. An interesting feature in the latter half of the programme was the presentation by Major James to F. L. Fowke, M.P., of an illuminated address.

The Oshawa Ladies Choral Society, the name of the latest musical organization to be formed in Oshawa, promises to be very successful. Some thirty ladies have signified their intention of becoming members at the opening rehearsal. A goodly number were in attendance. It is the intention of the executive to put on a concert the early part of June. Mr. F. W. Bull, a gentleman with considerable experience in this class of work across the border, has been appointed conductor.

Ruthven MacDonald, the favorite baritone, was the drawing card that packed the Opera House on March 17 at the St. Patrick's concert. The large audience recalled him again and again. The character of his songs were all in keeping with the day and the way in which he handled the different numbers showed excellent taste and judgment. The other artists were Miss Frances Stone, contralto, and E. Jules Brazil both of Toronto. Miss Stone's solos were greatly enjoyed, especially "Killarney," for which she had to respond. E. Jules Brazil, as a comedian ranks among the cleverest of any who have appeared here. As a singer, he fills the role of "comic" capitally, although he makes no pretentions to grand opera. As a monologuist his work is incomparable and he will be heartily welcomed should he appear here again. It is safe to say it was the best St. Patrick's night concert the management have put on for years past.

R. N. J.

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Two capital *Elektra* anecdotes are going the rounds of the composers' friends. Professor Heinrich Grunfeld, the Berlin 'cellist, was asked his opinion of *Elektra*. He rejoined: "Well, if it has to be Richard, let it be Wagner; if it has to be Strauss, then give me Johann." The other story is that at the final dress rehearsal Strauss is said to have rushed madly down the main aisle of the Dresden opera gesticulating wildly for the orchestra to stop. "This won't do; this won't do!" he shoulted. "There must be more volume in the orchestra! I can still hear singing."

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The Elgar Choir of Hamilton will probably produce Verdi's Manzoni Requiem in Toronto next season, assisted by the Toronto Symphony Orchestra.

## VOCAL TRAINING APPLIED TO CHOIR WORK.

BY FRANK H. BURT, MUS. BAC.

THE casual listener when hearing a body of singers for the first time, is usually struck by some outstanding characteristic of its work. The phrasing, tone, tone quality, articulation and balance of parts, if uniform and good, leave a satisfying and favorable impression. If, on the other hand, the tone should be uneven or disagreeable, if certain voices protrude here and there, if some parts are totally submerged by the other parts, the listener will not be favorably impressed with the singing, and if he or she be a sensitive person, the effect will be thorough disgust.

With few exceptions, the choirs of even our large city churches, are made up of the promiscuous amateur variety of member, and unless the choirmaster in charge possesses a practical working knowledge of tone-production and vocal technique, the result of his work will never get beyond the ordinary stage. He is usually painfully aware of the weaknesses constantly showing, but just how to overcome the defect is to him a difficult problem. That soprano whose voice will not blend with anything, that tenor, whose voice sticks out like a sore finger, that alto or bass who will persist in singing about a quarter of a tone below pitch, are all good faithful members of the choir, always in their places, active members of the church perhaps. To invite them to stay out would be almost sure to raise a general disturbance and place the choirmaster in a position similar to the small boy who used a stick on a hornet's nest; choirsingers as a rule are not too numerous, and the choir can ill afford to lose several faithful members. The all important question is, how can a body of singers such as has been mentioned, be drilled into line and taught to sing with an even, musical, vibrant tone throughout all the parts and extremes of pitch which they may be called upon to perform. The writer has had considerable experience and has done some experimenting with the subject, and is prepared to state that, with a few simple exercises in breathing, tone-production and clean articulation, a very great improvement can be made in the general proficiency of any choir, providing the choirmaster has a little patience and perseverance. The technical part of the practice need not take more than five or ten minutes, but if made a preliminary part of every practice the result is sure to be gratifying. The following are a few suggestions to cover the points mentioned, any choirmaster may add to them *ad infinitum*.

Ask the choir as a body to take several full breaths, inhaling and exhaling slowly through the nose. The choirmaster should carefully note those members who use any motions of the shoulders, explaining to them that in proper breathing under all circumstances, whether singing or not, there should be no raising of the shoulders, and very slight motion of the upper chest. All breathing should be controlled from the diaphragm and its associated muscles, and in full breathing such as singing requires, the whole lung should be used and controlled entirely by those muscles. The choir might advantageously spend about a minute on breathing exercises as a first preliminary.

To improve the attack and resonance of the tone, I suggest the following:—

Ask the choir to hum several scales quite slowly, with teeth about half an inch apart, and lips loosely closed, and let every member carefully note the sensation of resonance or slight vibration throughout the head and face, particularly the nasal cavities and cheeks. Then use the same exercise with mouth well open, but the hum made by letting the back of the tongue and the soft palate meet, as when the end of the word" song"is prolonged—the "ng" tone. In both of these "hum" exercises, a pronounced vibration in the nasal and frontal cavities of the head will be noticed, quite low in the face, neck and upper chest for the low notes, and ascending towards the frontal and upper part of the head as the voice ascends to the high notes. This resonance or vibration coupled with the resonance of the freely opened mouth, produces the properly placed and resonant singing voice.

The reason why some voices sound triangular, sharp or dull, shrill or sombre, is because certain resonance cavities are partially or entirely suppressed while others are thrown too prominently, and the voice so produced is not symmetrical and round because some of its overtones are too prominent, while others are entirely shut out. The proper sensation of singing is when the voice seems to be flowing from the whole face, eyes, nose, and mouth, the feeling of perfect freedom, without strain or pitch anywhere. When this is accomplished—and it can be done—the tone quality of the choir will be round, resonant and musical, a continual source of pride to both choir and leader.

An exercise for improving the attack might be as follows:—Sing the scales quite slowly, using detached or staccato vowels, graduating from piano to forte, noting that the effort is made entirely from the body breathing muscles, not from the throat, and that the tone is always free, clean andincisive.

Another important matter is the words. Audiences like to hear what it is all about, and if they

only get a word here and there they have a right to find fault. The articulation must be distinct, every letter of every word must come out clearly. To quote Dr. Coward, conductor of the famous Sheffield choir, "The spoken word is the important point and must be sung as cleanly and clearly as when spoken." Some choir singers chew their words, that is they use the jaw too much and the tip of the tongue too little. Others swallow them by articulating with the back of the tongue and the soft palate when they should be using the tip of the tongue and the hard palate close to the upper teeth. If the articulating organs, the lips, tongue, teeth, and hard palate, are used properly, as is generally the case in speech, every word sung by the choir should be easily heard.

With resonant musical tone, clean cut attack and release, and distinct articulation, the choirmaster has an excellent foundation laid for any work he may undertake, and the result should be a satisfying musical production.

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Mr. F. H. Burt, who contributes the timely and suggestive article upon the applicability of tone production and vocal technique to ordinary choir work, has recently published an attractive setting of "The Lord's Prayer." The arrangement is in four parts for mixed voices, and is styled by the composer a semi chant. Dignity and simplicity characterize the harmonic structure throughout; and the merits of the composition commend it to every choirmaster who desires an easy, singable, effective, and, at the same time, reverent treatment of the words of the divine petition. It is issued by the Anglo-Canadian Music Publishers Association, 143 Yonge St., Toronto. E. H.

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## THE TREMULOUS VOICE.

A flickering candle is disagreeable to sensitive eyes, and so is a tremulous voice to musical ears. Nevertheless there are teachers who deliberately cultivate a tremolo in the voices of their pupils, who are consequently doomed inevitably to failure. How did this practice originate? The answer is given in the recently published biography of Garcia, the centenarian, by one of his last pupils, M. Sterling Mackinlay. Garcia held that "the tremolo is an abomination—it is execrable." "Many French singers culitivate it," he said, to his pupil, "and I will tell you why. There was at one time an eminent vocalist worshipped by the Parisian public. His voice was beautiful in quality, faultless in intonation, and absolutely steady in emission. At last, however, he began to grow old. With increasing years the voice commenced to shake. But he was a great artist. Realizing that the tremolo was a fault, but one which could not then be avoided, he brought his mind to bear upon the problem before him. As a result, he adopted a style of song in which he had to display intense emotion throughout. Since in life the voice trembles at such moments he was able to hide his failing in this way by a quality of voice which appeared natural to the situation. The Parisians did not grasp the workings of his brain, and the clever way in which he had hidden his fault. They only heard that in every song which he sang his voice trembled. At once, therefore, they concluded that if so fine an effect could be obtained it was evidently something to be imitated. Hence the singers deliberately began to cultivate a tremolo. The custom grew and grew until it became almost a canon in French singing."

The same book tells amusingly how Miss Marie Tempest got a kind of lesson she had not expected from Garcia. She came before him attired in a very tight-fitting dress, which drew attention to the nineteen-inch waist of which she was the proud possessor. Garcia raised his eyebrows when he saw her step forward, but said nothing until she had sung an aria for him. Then he said with his usual polite manner: "Thank you, miss. Will you please go home at once, take off that dress, rip off those stays, and let your waist out to at least twenty-five inches! When you have done so, you may come back and sing to me, and I will tell you whether you have any voice." In relating this incident, Miss Tempest added: "I went home, and—well, I've never had a nineteen-inch waist since."

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## DR. WULLNER'S TRIUMPH

Dr. Ludwig Wullner's triumph as a song interpreter has been tremendous in New York. On the 14th inst. he will make his eighteenth appearance in that city. On the 28th ult. he appeared at Boston with the Boston Symphony Orchestra, and the *Boston Post*, in its notice of the event said:—But what an artist was Dr. Wullner then! A sensitive musician, his voice, so wonderfully modulated, was never out of key with the orchestral commentary. A born actor, he bore on his face and his person the impress of his gripping narrative. Who will forget that impassioned figure, those flashing eyes? Dr. Wullner should have given a recital of great poetry with such accompaniment long since in this city. He is the ideal artist for such a task.

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## GOOD FRIDAY CONCERT.

Manager Wm. Campbell has a very fine bill of fare arranged for in connection with his Good Friday concert in Guild Hall, McGill Street, Friday, April 9th. He has been so fortunate as to secure the services of Miss Janet Duff, the beautiful contralto vocalist who, on several occasions, has charmed the citizens of Toronto. Miss Duff's opportunities for singing in Toronto are few, and she will, no doubt get a very cordial welcome on the present occasion. Miss Duff will have the very best support, including Mr. Harold Jarvis, Mr. John McLinden, the famous 'cellist, who has toured the world with Jessie Maclachlan; besides local talent. A splendid programme has been prepared, well calculated to bring out the best that is in the artists, and this entertainment will undoubtedly furnish a great musical treat. Popular prices will prevail. The plan will be opened at Gerhard Heintzman's, 97 Yonge Street, on Monday, April 5th. at 9 a.m.

# Music in Montreal

MONTREAL, *March* 18, 1909.

PADEREWSKI always draws enormous audiences in Montreal, and every available place was taken when he played in the Monument National on February 22. But his recital was a disappointment. Formerly he used his superlative technique as a means to an end, and every fortissimo was logical, even necessary; but this time the impression he left was simply that of a master virtuoso. The most plausible theory of Paderewski's performance is that he was in no mood for making music and played against time, to fill an engagement. Occasionally he lapsed into his old romantic style; but taken as a whole, the recital was a revelation of terrific strength, never-wearying endurance and sound that blazed like lightning. The programme was better than the last one Paderewski gave here, Chromatic Fantasia and Fugue, Bach, Sonata, Op. 111, Beethoven: Etudes Symphoniques, Schumann: Nocturne, Op. 62, Mazurka, Op. 59, Barcacolle, Polonaise, Op. 53, Chopin: Reflets dans, l'Eau, Debussy; and Rhapsody No. 12, Liszt.

Early in the season an Italian operatic company managed by Ivan Abramson sang for a week in His Majesty's Theatre to crowded houses, evoking much enthusiasm. On all sides arose a cry for more; yet when the same company, strengthened by the addition of several capable artists, returned this month the singers were allowed to face row upon row of empty seats. Such shocking neglect is inexplicable. The Lenten period of abstinence may have been, in part, the cause; but the other theatres did good business, and grand opera properly regarded, is not a source of idle amusement but a form of education. It is many years since an aggregation of opera singers has been here that could be compared with this one. A poor voice was never heard. No matter how small the part in a large cast, the role was filled by someone who could sing and was conversant with all the traditions of the Italian school. Signor Giuliano, for example, whose voice is sufficiently beautiful to warrant his singing the music of Manrico, appeared only in such roles as the Messenger in "Aida," Norman in "Lucia," and Borsa in "Rigoletto." And Bertozzi, Strauss, Almeri, Torre, Bari and Arcangeli are singer-actors with whom the most jaded opera goer could find no fault. The repertoire included besides the operas already mentioned, "Trovatore," "Carmen," "Pagliacci" and "Traviata." Signor Merola was the conductor.

Signor Barbieri's violin recital at McGill Conservatorium was something that will be remembered as an unique and prominent feature of the season of 1908-9. Unique, because Signor Barbieri called upon no one to interpolate two or three numbers, prominent because his programme was packed with good things and his art bore the hall mark of the cultured musician. Broadly speaking, if a performer is worth hearing at all he or she is worth listening to during a whole programme without outside help; and a soloist at Signor Barbieri's recital could hardly escape playing the role of an intruder. Signor Barbieri has played in Montreal before, but never has he been heard to such splendid advantage. His mastery of technical detail is so positive, his sense of humor so subtle and his taste so unerring that from the beginning of his programme to the end there was not one dull moment. A sonata by Rust for violin alone and containing a four-part fugue, a sonata by Gade, a suite by Ries with the Perpetual Motion movement, the first movement of Mozart's Concerto in D, an "Aria" by D'Ambrosio and Schumann's "Abendlied" made up his programme; and special mention should be made of the concerto, which had all the lightness and indescribable charm that so few musicians succeed in obtaining in their readings of Mozart. Mr. F. H. Blair, who accompanied, was quick to grasp Signor Barbieri's ideas and reflect them faithfully.

M. Ernest Langlois, the pianist, who has a penchant for Chopin, gave a programme on the sixteenth in Auditorium Hall that was nicely adjusted to his capabilities:—his own variations on a theme by Handel, six Chopin numbers and a Godowsky paraphrase of two Chopin studies, and a final group by Rubinstein, Rosenthal and Liszt. M. Langlois is happy in understanding himself. In this respect he is more perspicacious than not a few pianists of larger experience. It is not the fiery, militant side of Chopin that appeals to him so much as the personal and social characteristics; and he had ample opportunity in the Nocturne in C sharp and the trio of the Funeral March to show his velvety singing touch. The three Ecossaises were attractive in their daintiness and grace; and he plays Chopin's ornaments as they should be played, that is, as delicate filigree that rests on top without obscuring what lies underneath. M. Langlois is a purist in style, with a clean technique, a studious disposition and undoubted talent.

COWAN'S COCOA Is More a Food Than a Confection

Auditorium Hall was filled to the doors when M. Joseph Saucier gave his concert there. His popularity has been fairly won. The color of his baritone voice, it's homophony and vibrant timbre, his mastery of his vocal resources and his knowledge of how to produce exactly the effects called for by the modern French school all contribute to his success. Mme. Saucier accompanied; and M. Taranto, though suffering from indisposition, gave a good account of himself in Paganini's Concerto in D major, playing with the utmost neatness and finish. M. Saucier's songs were, an air from "Henry the Eighth," Saint-Saens; Filipucci's "Ironic Serenade," an extract from Massenet's "Griselidis" and lyrics by Isidore de Lara, Brahms, Cui, Paladilhe, Fauré and Auguste Chapuis.

The concert given by the student's orchestra of McGill Conservatorium on the twenty-third of February had been long anticipated, and the large audience that overflowed the hall of the Royal Victoria College went away gratified and enthusiastic. The orchestra has been founded primarily that students may practice concertos with orchestral accompaniment; and considering the fact that it is in its infancy, the results obtained by Dr. Perrin are all, even better, than could reasonably be expected. Haydn's Eleventh Symphony, especially the Minuet, was played with marked intelligence and in this, as in the concertos, Dr. Perrin held his forces together with a magnetism that carried them safely through the scores. The student's orchestra has begun its career so bravely that its future will be watched with interest, and with Dr. Perrin at the helm its success is assured. The soloists were, Miss Donelly in a Beethoven piano concerto, Master Kofman in Viotti's Concerto in A, Mr. Reuben Dumbrille in "Star of Eve" and Mrs. Ross. The latter sang two songs by Dr. Perrin scored for orchestra. Both show his skill in writing for instruments and the voice, and the accompaniment to "Roses" follows the text closely with vivid illustrations.

The Beethoven Trio shows no disposition to rest on its laurels, but grows steadily in the affection of the public. Its development might aptly be marked with the sign of crescendo, and the prospect of concerts next year is inviting. At the last concert trios by Mendelssohn and Rubinstein were given in a manner that satisfied even those who have been accustomed to listen to the best exponents of chamber music in other cities; and Mme. Froehlich and M. Dubois were thoroughly en rapport with each other in Grieg's Sonata for piano and 'cello. M. Chamberland created something of a furore with the Correlli "Folia" Variations and Zarzycki's reckless, buoyant and intensely passionate "Mazurka."

Miss Kate Hemming's concert, at which she had the assistance of Mrs. Horace Evans, M. Chamberland and Mr. Blair, proved very enjoyable. Her programme was catholic, a song in MS. by Mr. W. R. Spence, of Montreal, operatic arias by Gluck and Donizetti, lieder by Franz and Bohm, Tosti's "Good-bye," Cavalcabo's "Warum" and


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songs by Willeby, Cowen and Gounod. While her voice, a round, full contralto, would have sounded more powerful in a larger hall than that of the Y.M.C.A. her thorough sympathy with the music she sang, her good taste, her distinct enunciation and her method of production were admirable. Mrs. Evans accompanied half the songs, subjecting herself completely to the singer, and played the first movement of Schumann's Concerto in true Teutonic style (although she is English by birth and training) producing the traditional Schumann atmosphere. The rest of the accompaniments and the orchestral part—on a second piano—of the concerto were in the safe and reliable hands of Mr. Blair. Mr. Chamberland was loudly applauded for his solos, particularly the Mazurka by Ovid Musin.

Mr. Percival J. Illsley's cantata "Ruth" was sung last night in St. George's Church to a large congregation. The service was in memory of the late Bishop of Montreal who wrote the words of the cantata and the offertory for the purpose of placing a memorial to him in the church. The choir sang exceedingly well, the boyish trebles rising clear, and in perfect tune above the inner voices and the solid groundwork of the basses. Mr. Illsley's care in training was evident and by his musicianly playing of the organ part he guided his choir with consummate skill. It is not often that children sing with as much expression as did Masters McCond, Lunn and Stewart, and Master H. P. Illsley's voice is remarkably strong and sweet and he sang the principal solos with distinction. The cantata is written in the English church form of composition. There are no complicated, outré passages; it is direct and straightforward, it was conceived in a devotional spirit and the old Jewish hymn "Veni Emmanuel" is cleverly worked in.

The Symphony Orchestra concerts are over for the season. Six concerts in all have been given with the same results, or rather lack of results, that keeps this orchestra on a lower plane than it should occupy. There are some excellent musicians in the ranks of the Symphony; but with only two hurried rehearsals for each concert really first rate performances are, as a matter of course, absolutely impossible. In addition to this, the members are given big works such as Beethoven's Leonora Overture, and Symphony in D, Tschaikovski's "1812," Mendelssohn's Scotch Symphony and the Prelude to the third act of "Lohengrin." In lighter compositions, easier to read and understand, the Orchestra has acquitted itself with greater satisfaction to the public. Miss Marie Hall was the soloist at the last concert, and played the Bruch G minor Concerto, the Schubert-Wilhelmj "Ave Maria," and two numbers by Wieniawski and Glazounow. She seems to have grown out of the shyness and reserve that led to too great restraint when she was last heard here; and in giving freer rein to her emotions she aroused correspondingly deeper sensations in her hearers. She read the last movement of the concerto through her own glasses, but her liberties with the tempo were in perfect harmony with the spirit of the music; and the Adagio were exquisitely colored and impressive in its breadth and tonal beauty. Her technique was, as of yore, flawless.

A well-attended sacred recital was given in St. Martin's Church on the tenth inst. Mr. H. H. St. L. Troop, the organist and choirmaster, played a Minuetto by Guilmant, the Largo from Dvorak's New World Symphony, a Prelude of Bach and Horsmann's "Curfew," and the choir sang anthems by Gounod and Parry.

Mr. Ernest Kerr has been appointed organist of Emmanuel Congregational Church in succession to Mr. Hole.

Mr. Farnam always gives a series of organ recitals during Lent. This year he has brought out Elgar's latest "Pomp and Circumstance," besides reviving the Theme and Variations in A flat by Louis Thiele, a work that only a virtuoso can play. Mrs. Evans sang Abt's "Ave Maria" at his third recital.

Mr. Murray Brooks, whose name has long been identified with the McGill Glee Club, sang a short time ago at one of the concerts of the Musical Club in Lennoxville.

Mr. J. E. F. Martin has just returned from Brantford, where he figured in "The Light of Life" with Mr. Broome and played organ solos.

A Montreal girl, Miss Beatrice La Palme, has been booked by Oscar Hammerstein for next winter's opera in New York. In 1895 she won the Strathcona Scholarship for her violin playing, but shortly after going abroad turned her attention to the development of her voice and has met with success in opera in Paris.

People who have at heart the furtherance of music in Montreal feel that Mr. Veitch should not have arranged a concert by Mme. Eames for the date on which the Beethoven Trio was advertised to be heard. Everyone wants to hear Eames, but there are also many who want to hear the Beethoven Trio; and the thirty-first of March (the date of Eames' concert) was taken by the manager of the Beethoven Trio as far back as November. Mr. Veitch's explanation is not that the thirty-first was the only available date for Eames, but that he forgot. The manager of the Beethoven Trio has

EDMUND HARDY, Mus. Bac.
TEACHER OF PIANO PLAYING
AND MUSICAL THEORY. . .
STUDIO: Toronto Conservatory of Music.

generously changed his date; and while this arrangement suits the public, Mr. Veitch's absence of mind remains unexcused.

The Beethoven Trio has also been the victim of a printed injustice in *The Musical Courier*. The Montreal correspondent, Mr. Harry B. Cohn,

EDWARD STRONG

likens one concert to what might be heard in a provincial town because of five violin solos, neglecting to mention that two of them were short and bracketed together as one number, and two more, encores. To accuse the Beethoven Trio of provincialism is to give those who have not heard it an entirely wrong idea of its accomplishments. Incidentally, Mr. Cohn was not at all lucid when he wrote, in the same letter, that part of Mendelssohn A minor Symphony was performed by the Symphony Orchestra "a la Damrosch."

A. H.

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### EDWARD STRONG.

Edward Strong, tenor, of New York, is engaged to sing at the Good Friday performance of the "Redemption" on Good Friday evening at Massey Hall. An American exchange says of one of the recent recitals: "He possesses a voice of beautiful quality, rich and mellow, yet powerful and his work displayed the true artist.

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"Articulation," says the London *Morning Post* "varies in degrees of accuracy throughout Great Britain. It is found in its best form in Yorkshire and Lancashire, and in its worst in London."

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"Sally Dammer, or something of that sort, by Elgar," is often asked for in the music shops. The assistants are quite prepared. They produce the "Salut d'Amour."

### THE PADEREWSKI CONCERT.

Paderewski re-appeared in Toronto at Massey Hall on February 25th, and played to an audience that nearly filled the auditorium. His three great numbers were the Beethoven Sonata Op. 111, Schumann's Etudes Symphoniques, and the Bach Chromatic fantasia and fugue. He was in fine playing form, his renderings being artistic and well controlled and free as a rule from his old thunderous dynamics. He introduced a novelty in DeBussy's "Reflets dans l'eau," which proved a singularly attractive composition delightfully played. A group of Chopin pieces and a Liszt Rhapsody completed his printed scheme.

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### MISS OLIVE SCHOLEY.

Miss Olive Scholey, contralto, one of Toronto's best known concert singers, is engaged for the "Redemption" concert Good Friday evening. Referring to her appearance in concert a short time ago, one of the leading writers on musical subjects says: "She sang in a very artistic style, displaying a full, rich contralto of good range and quality, which combined with her pleasing style and presence, made her a popular favorite."

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They performed *Messiah* lately at Minneapolis, and the audience stood at the Hallelujah Chorus. A lady writes to the local paper to know why. She says she does not object to standing, "as it gives one a chance to stretch out a little." The reply is that we stand "out of respect to the memory of a certain vicious old profligate called George II., King of England."

MISS OLIVE SCHOLEY

The Harry Rich Concert & Entertainment Bureau arrange their list of artists this month for the season 1909-10 preparatory to publishing their annual booklet and other advertising matter.

## THE TORONTO THEATRES.

THE immense change which the modern stage director has made in the drama has been demonstrated by at least two productions which have been seen in Toronto during the past few weeks. One alludes to "Salvation Nell" and "Polly of the Circus." Neither of these pieces, which have been great financial successes, is in the real sense of the word a drama at all. On paper they would be insipid and meaningless, but turned into pictures by the arts of the stage director they become vivid and interesting and their lack of intellectual import is compensated for by the minutiæ with which the conditions they deal with are depicted.

Of course "Salvation Nell," which is by a very youthful writer, Edward Sheldon, is much weightier in emotional content than the other play to which allusion has been made, but it is nevertheless merely a sketch which the artistic skill of Mr. and Mrs. Fiske has turned into something vivid and moving. It is written in a vigorous, straightforward way, but the drama as a whole is very short, and is eked out by an abundance of detail that would have astounded the stage managers of a generation ago. A vast number of character "bits" were perfectly done but the main burden of carrying the play rested with Mrs. Fiske, who played the title role.

As has been said before in the columns of this journal, there is something in the art of Mrs. Fiske that eludes analysis. It is a comparatively easy task for the superficial critic to pick flaws in her work, but when this process is exhausted, the total product remains as something intensely moving and distinctly individual—something that holds the mind and lingers in the memory. For instance the criticism has been made in this and other cities that Mrs. Fiske is never really a scrub-woman. Well there are degrees even among scrub-women. There are tidy scrub-women and slatternly ones; there are fair and foul ones. Mrs. Fiske could obtain the effect these critics hunger for with a streak of charcoal across one cheek and a wisp of hair falling over her eyes. It appears to me that the important thing to decide is whether Mrs. Fiske depicts the kind of a scrub-woman who by the inner grace of her soul could rise from the dregs and become a moving and eloquent missionary of God. Looked at from this standpoint, I think it will be admitted that she does give an accurate realization of that exceedingly rare type of scrub-woman. It has been said that the role gives her very little to do. As a matter of fact she is on the stage almost throughout the performance, yet so well does she keep within the picture and subordinate herself to the general effect that the audience imagines that she has no acting to do. If Mrs. Fiske has faults, a craving for the centre of the stage is not one of them. In looking over her career since she first attempted serious acting twelve years ago, one is astonished at the influence she has exerted. The main canons of her art have been generally accepted, and every well drilled company that comes to town contains some actress who acts with the simplicity and naturalness if not with freshness of inspiration that characterize Mrs. Fiske's art work. So widely have her methods been accepted that to the pioneer playgoer they no longer appeal with the sensation of novelty that delighted those who wrote about her at the outset of her serious career. Of one actor seen in her admirable support one must especially speak, and that is Mr. Holbrook Blenn, who played the tough lover of Salvation Nell. Mr. Blenn has gone the dangerous length of attaining perfection. So perfect, indeed, is he, one fears that as in the case of the late Felix Morris, he will never win a great popular success.

"Polly of the Circus" is as much the achievement of the mechanical wonder worker Frederic Thompson, as of its author, Miss Margaret Mayo. It is one of the most accurate pictures of circus life that has been put on the stage, and by means of the arts of the stage director an insipid and unconvincing tale is made palatable. The play also owes much to the skill of Miss Mabel Taliaferro, one of the most promising artistes on the stage. Had she an inch or two more it would be unsafe to predict what she might not yet accomplish. She has had the inestimable advantage of a training on the stage almost since infancy and a sure theatrical instinct. For instance the long scene when she is lying in bed and chattering all the while is a technical achievement in which the general playgoer fails to apprehend the skill involved. Her most salient trait is her command of natural pathos by means of which she "gets" her audience apparently by the simplest means.

An actor who, though born of the old school, has kept up to date both as an actor and a stock company manager, is Mr. George Fawcett, who appeared in the dramatization of the beef trust

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novel, "Ganton & Company." The play itself was rather jerkv and inconclusive, but one could not view otherwise than with admiration Mr. Fawcett's acting as the aged, dogmatic and unscrupulous millionaire. He was natural and forceful in scenes which in the hands of many an actor would be stilted and tedious.

After all the pother about the immorality of "The Blue Mouse" emanating from the famous idealist, Mr. Abraham Erlanger, one was agreeably surprised to be able to see it through without having the native purity of one's soul tarnished. If this play, skillfully adopted from the German by Mr. Clyde Fitch, is corrupting, then a whole generation, fifteen years or more ago must have had its morals destroyed by all the comforts of home. It was very well acted, especially in the case of the title role, which was played by a very magnetic and intelligent artiste, Miss Elsa Ryan.

Had "The Witching Hour," by Mr. Augustus Thomas, been acted with the skill and attention to detail that have characterized many productions of the present winter, it would undoubtedly have achieved more success. It is a melodrama with a touch of fancy and the fine spun effects of Mr. Thomas require very careful handling. As it was the acting was unsatisfactory in every role but that of the old gambler played by Mr. Edward See, and the public stayed away.

"Brown, of Harvard" had few merits of any kind but college atmosphere is in vogue in managerial circles, which perhaps explains why the play was produced.

One musical production on an ambitious scale has been witnessed, and that was the English piece, "The Girls of Gottenburg." The librettist with the materials for an amusing plot has accomplished very little and Ivan Caryll's music is devoid of distinction. Perhaps it was because he realized that the piece was a half dead affair that Mr. James Blakely, who is naturally gifted, worked so hard. At any rate every guaranteed laugh-getter invented since the days of good Queen Bess was employed by him, and some were not very savoury. But his industry went for the most part unrewarded.

HECTOR CHARLESWORTH.

*March* 20, 1909.

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### FOREST CITY NOTES.

LONDON, ONT., *March* 15, 1909

MUSIC lovers in London had a very great treat on the 4th of March in listening to the magnificent violin-playing of Marie Hall. This gifted artist was brought to the city through the enterprise of the Women's Music Club, and we feel sure the members of that organization were well repaid for their trouble. From beginning to end, Marie Hall's playing was essentially that of a musician technically perfect and full of originality and soul. The Mendelssohn Concerto, we think, has never had equal justice done to it except by Sarasate, and in lighter pieces Marie Hall showed similar ability.

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Miss Lorrie Barsche proved herself a perfect accompanist and a brilliant pianist, though the inevitable Liszt "Hungarian Rhapsody" was slightly marred by the hardness of the tone thought necessary by so many pianists of the modern school. Mr. Beale, a baritone with a peculiarly lyric quality of tone, delighted the audience with some little light songs, as well as the "Prologue to Pagliacci." Altogether the concert was a most artistic and enjoyable one.

Mr. J. Lamont Galbraith, L.R.A.M., of this city, has recently been successful in having a number of sacred compositions published by well-known houses in the States. Besides songs, he has lately brought out an anthem and a sacred trio for soprano, contralto and tenor. Mr. Galbraith is now completing a comedy pastoral opera, which will be produced in the Grand Opera House in the middle of April under the auspices of the 7th Regiment Fusiliers. For the choruses, which are very bright and sparkling, Mr. Galbraith is training a company of 75 voices, and the principals will include Miss Jean Robb, who is so well known as a soprano singer and elocutionist.

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### CANADIAN SINGER ENGAGED AS SOLOIST.

LONDON, ENG., March 22.—Edmund Burke, the Montreal baritone, has just been engaged as soloist for the Berlin Philharmonic concerts at the Kurhaus, Schwinigen, in July. Mr. Burke leaves The Hague shortly before Easter for Poictiers, where he will give ten concerts and after the Schwenigen concerts, he has engagements to appear in several productions of Faust in the south of France. Later in the year, it is probable that he will go to Berlin for two months.

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## BAND INSTRUMENTS FOR WINNIPEG.

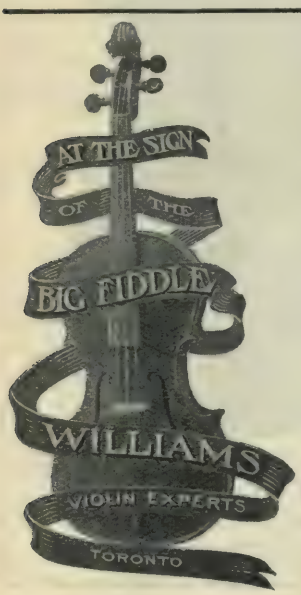
LONDON, *March* 5th, 1909.

AFTER very severe competition, in which every British house of any note joined, Hawkes & Son were fortunate enough to secure the order from the Winnipeg School Cadet Corps for a complete set of military band instruments, 40 in number. These are now being shipped to them by the "Empress of Ireland" sailing on the 26th. The officer who has engineered the whole matter and on whom has fallen the bulk of the correspondence in connection with the instruments is Captain W. G. Bell, of the 90th Regiment, who has had many years' experience in band matters, as being at the head of the 90th Regt. Band. The set is unique in many ways; it is a perfect military band set. The organization of the band was advised by Dr. J. Mackenzie Rogan, bandmaster of the Coldstream Guards Band. One of the features of it is that there are 4 circular basses, and that they are so built that the volume of tone is concentrated on to the band, two basses being situated on each flank with the bells bearing on to the centre. The cornets supplied are of the celebrated Clippertone model, which is very much in demand, and is being used in the best English bands to-day, notably those of the Royal Artillery, and the Coldstream Guards, and every instument is of the highest possible grade.

## KNELLER HALL.

MAJOR MAHON, the United States musical expert, has been visiting the Royal Military School of Music Kneller Hall and was warmly received.

Major Mahon was called on to address a gathering at Kneller Hall, at the conclusion of the commandant's address to the boys. He is America's musical export, and had been travelling the continent gathering information with a view to forming a training establishment similar to Knellar Hall in America, and he paid the administrative powers of the institution a very high compliment indeed. He claimed to have visited every military school on the continent, and stated without hesitation that Kneller Hall was far in advance, in every respect, of any other musical school that he had visited.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### TORONTO STRING QUARTETTE.

THE Toronto String Quartette gave their third concert of the season in Conservatory Music Hall, March 9. They gave a splendid account of themselves, playing with finished *ensemble* and fine interpretative powers. Their programme included Schumann's quartette in F, a nocturne by Boradine, and in addition Dvorak's great quintette Op. 81. Mr. Frank Welsman playing magnificently the elaborate piano part. Mr. Frank Smith introduced that rarity, a viola solo, in the shape of a transcription of a Chopin nocturne which he interpreted very expressively with mellow tone and ample technique.

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### A NEW VIOLINIST.

A RUMOR comes from abroad that Rosa Schindler may tour America next winter. Previous to her marriage and retirement from public life, Mme. Schindler was a well known figure on the concert platform in Germany. She studied under Sarasate and Joachim, and Max Bruch showed her how to play his great G minor Concerto and used to say that no one did it better than she. Applying lately to Sevcik for lessons, Mme. Schindler was refused on the ground that she stood in need of no instruction from him; and Leopold Auer, with whom she is studying at present, is of the opinion that she is a great artist and one whom the public ought to hear. It is therefore probable that Mme. Schindler will accept his advice and once more join the ranks of concert givers; and it is said that she is not adverse to visiting America. Her sister, Kme. Marguerite Froehlich, the pianist, has been prominent in musical activities in Montreal this winter.

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### OBOE PLAYING AND OBOE MUSIC.

BY F. BEAN (CAPT.). From Musical Opinion.

THE majority of the enquiries made by amateur oboists would be answered practically if they would place themselves under a professor for a few lessons. This is not only very desirable, but is most essential for many reasons. Foremost among these reasons are the choice of instrument, the reed required and making of same, correct method of fingering (as some of the scales published are almost obsolete), etc. It is suggested that correspondents refer to the works published on instrumentation and orchestration (*e.g.*, Berlioz, Prout, etc.), which should be accessible in every up-to-date library. Instruments are now made which facilitate many of the shakes shown in the tables as "to be avoided."

If for various reasons it is not convenient to seek advice of one of our well-known performers, I would strongly advise any one who makes up his (or her) mind to learn the oboe to obtain an instrument from a reliable firm who have a reputation to lose, even if one has to pay more than was at first intended; it is cheaper in the end, as I have found out. Instead of having had a hard time, I should have had it comparatively easy and have saved myself trouble

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and expense if I had obtained a good instrument in the first instance. It is incomprehensible to me whence some of the oboes that have been brought to me for inspection can have originated. However, if my remarks will benefit any one, I shall be glad, as I am delighted to think that there are so many becoming interested in this beautiful instrument.

In several towns and cities I have found many who are seeking a good second-hand instrument—a genuine Triebert, for instance. Sometimes it may be possible to pick up such an oboe, but, when we take into consideration the number of years that this well-known maker has been dead and his business practically carried on by Loree, it behoves purchasers to be very careful. Another very important point is that oboes, unlike violins, do not improve with age; mechanism cannot be expected to last forever. Much more might be added by way of caution; but let it suffice to say that, while there are really first-class instruments being turned out on the Triebert model but with almost perfect fingering—*e.g.*, single lever to work both octave keys on holes, perfect facilities for playing in flat keys (F etc.), descending easily to B flat; they are well worth the extra cost. Besides, the bore, etc., is mathematically correct and the tone beautiful on the improved oboes. I have handled several very fine instruments that are far superior to my own in many ways, and no forked fingering required. These forked note fingerings come easily enough to a performer on the clarionet, etc., but the notes require humoring on some oboes.

Now, as regards the reed. The makers of oboes generally supply a few to go on with, as they understand the staple required; these staples can be re-caned as found necessary, it being advisable to have about a dozen staples (and reeds complete). The oboe manufacturer does not necessarily make reeds. There are serveral firms who turn out excellent reeds, as they make this business a specialty. One soon knows after a few weeks' practice the most suitable reed to order. Many beginners require a fairly hard one at first for holding notes to form *embouchure;* afterwards they may fix on a medium or a soft reed. Most reed makers supply the necessary tools for making reeds; but it is not every one who is successful in making his own, for a certain amount of skill is required, not to mention the necessary time. Of course, if one can make one's own reeds it is a very great advantage.

Several correspondents suggest, as oboe solos, extracts from the overtures to "William Tell," "Acis and Galatea," overture to the Occasional Oratorio (Handel), etc.,—more suitable and beautiful where they are than only with pianoforte accompaniment. The matter of obtaining suitable music at little expense is now met by most publishers, and I have found some easy violin solos quite within the compass of the oboe.

Some talented oboe players have furnished very exhaustive lists of oboe music; but, as the pieces mentioned would only interest somewhat advanced players, I would suggest that beginners, as a change from their tutor, practise slow music, such as hymn

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tunes, chants, singing exercises and any songs in the treble clef upon which they can lay their hands. The better the class of composer, the better for the oboist. The oboe being chiefly a melodic instrument, there are some very easy and suitable violin obligatos.

Some oboists complain that they cannot get suitable accompanists. That difficulty is one with which I have not yet had to contend, the fault being in the other direction; in fact, one of my best accompanists fell in love with the oboe and has now taken up the instrument with very satisfactory results.

One correspondent seemed to think that the oboe is neglected in military bands; but, as he writes from a northern district (which contains some of the finest brass bands in the country), I presume that he has not been able to attend any of the afternoon concerts at Kneller Hall. Had he done so, he would have found that to the oboe is given as much prominence as to any other instrument. Besides which, at a grand military concert organized by the commandant or chief of the Royal Military School of Music and given by massed military bands at the Crystal Palace, it was found upon reference to the list of instruments that the oboes were beautifully balanced. Of course, when marching, the oboe is not desirable from a performer's point of view; but in most of our leading military bands, when playing a good programme, the first and second oboes are invariably used.

There appears to be an idea that blowing a wind instrument is injurious. Of course, if one has weak lungs or some organic disease, any exertion is more or less dangerous; but I cannot recall any case where the health of the performer was directly affected. A medical man will settle this point for a beginner after a few minutes' examination. I know many who have derived great benefit from playing a wind instrument. Under severe physical strain, some years ago, my own health broke down; and, save for the fact that I had not had the opportunity of playing any instrument for many months prior to my illness, I am afraid that this would have been wrongly attributed by my friends to blowing. A gentleman who practises the oboe with me finds his general health improving.

One thing which at the present time debars some from taking up the oboe is the likelihood of the pitch being universally lowered. This, in my opinion, need not deter anyone, for the old Philharmonic pitch will have to be adhered t ofor a long time to come, if only on account of the expense. In the few orchestras and societies where the lower pitch has been adopted to suit special vocalists, they must be taken as the exception. By the time that any aspirant can reach the pinnacle of successful playing and obtain the *entree* to such, he will be well able to afford to stock an instrument of both pitches. Meanwhile, oboists in provincial orchestras need not trouble about this pitch business. Personally, I have never found any difficulty in "climbing down" to cathedrals and other organs, the majority of which are lower than most orchestras. When the difference of pitch is not more than one eighth of a tone, the difficulty may sometimes be overcome by altering or changing the staple or the reed, (or both).

The best cleaner is a long feather. A beautiful oboe was split by an amateur when using a weight and silk rag; the rag jammed and the performer lost his head. Water sometimes accumulates in the octave holes; this moisture (which sometimes troubles), can be absorbed by a cigarette paper. (This must not be taken as a recommendation for cigarette smoking; but cigarette papers *are* convenient for the purpose mentioned.)

Some amateurs, when in their own opinion they have mastered a few pages of their tutor or method, are most anxious to rush into a musical society or orchestra. This is not only unfair to the instrument, to the other members of the band and to the amateur himself, but is also unjust to any conductor; and that for obvious reasons. The oboe, unless properly played, is an infliction, as the tone is so very penetrating. It would be better to obtain honest criticism of a good organist before playing in public. If practice is carried out *p*, the oboe cannot be a nuisance; there are plenty of chances to play *f* in the choruses of oratorios, etc., but avoid the bagpipe tone. A friend of mine took his oboe into a country village and practised in one of the outbuildings. It soon spread abroad that some one was blowing the *bacca* pipes! Since then my friend's tone has improved.

If the foregoing hints are acted upon, I am firmly of opinion that, provided the aspirant has some knowledge of music beforehand, with about one or two hour's practice daily he would, if an earnest student be agreeably surprised at the result, and before a year had elapsed would be made welcome by any conductor who understands instrumentation. Besides it gives a conductor wider scope of selection to have instrumentalists able to play a good programme. This follows naturally the experience of playing under good men. I feel a great pleasure in looking back at the experience I gained under some of the most talented musicians in the country, not among the least of them being the well-known and talented theoretical and practical musician, Dr. H. A. Harding.

Amongst the earliest oboe parts I have met are those to be found in the compositions of the late Sir Arthur Sullivan. In the high class operas by other composers, prior to Sir Arthur, the oboe is not allowed to "blush unseen" (or, rather, unheard); and, besides, does not have to rush about madly with, and "double-up" the violin. More often, as a well known composer remarked to me, it ought to be brought in as sunshine after an April shower.

In conclusion there appears to be an opinion that the oboe is practically a new instrument. This idea, of course, is altogether erroneous, as any good book of reference will show that it is a very old instrument. Amongst other interesting musical curiosities, the late Dr. Culwick (the well known musician and organist of the Chapel Royal, etc.), in his study at Dublin some years ago showed me a most antiquated specimen of the oboe or double

reed family of wind instruments. I could not hazard a period to locate its age within fifty years, but I feel certain that it was over three hundred years old. Going back some thirty years, when Wagner himself conducted the sixth concert at the Royal Albert Hall, there were seven performers on this instrument in the Wagner festival orchestra—viz., Lavigne, Henton, Jennings, Lebon, Malsch, Tromba and Vanderberg. Amongst other instruments, there were six flutes, eight clarionets, seven bassoons, etc. The programme included the Centennial March (Philadelphia Exhibition), "Die Meistersinger," "Tristan und Isolde," and "Götterdammerung." The conductors of the rehearsals were Richter and Dannreuther; the leader of the orchestra, Wilhelmj.

I am often asked, who is the best repairer of oboes, etc.? This I cannot say, my experience having been limited; but one man I know thoroughly overhauled my oboe most satisfactorily and returned it expeditiously.

If there are any correspondents (or others interested) who would like further information or particulars, I shall be most happy to reply to the best of my ability through these columns, as it would cause men some inconvenience to try to attend to them either at my private or at my business address.

In conclusion, it is suggested that amateurs should not think of profit by fees, etc., but should "play the game" for the love of the thing. It is hard for some of our professionals to make both ends meet at times and it is as well to "live and let live."

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The opportune discovery of two violin concertos by Joseph Haydn has been made just before the celebration of the hundredth anniversary of the composer's birth. Joh. Gottl. Im. Breitkopf, son of the founder of the Brietkopf & Hartel firm, had, somewhere about the middle of the eighteenth century, put on one side a quantity of manuscript music, and it was among this that the parts of the two works in question were found. In a supplement to a thematic catalogue drawn up by the firm in 1769, the concertos were indicated, but until now were regarded as lost. They were written between 1766 and 1769 for Luigi Tomasini, leader of the prince's band at Esterhaza, and in a catalogue in Haydn's own hand the one in C is marked as "fatto per il Luigi." Haydn greatly admired this violinist's style of interpreting his music.

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Besson's Brass Band Journal goes very near to advocating Tonic Sol-fa notation for wind instruments. Excusing itself for using the treble clef for bass instruments, the *Journal* says it does so because the vast majority of players use only the treble clef, and are wise in spending their time in practice rather than in getting facility in the clefs. "The notation," says the *Journal*, "is not the music. It consists only of visible symbols to represent invisible sounds, and as long as the symbols represent correctly the desired sounds to the players, what these symbols are is unimportant. What *is* important is the music." Tonic Sol-faists will welcome a valuable recruit.

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TORONTO

TORONTO, *March* 25, 1909.

BUSINESS this month in the music trades may be fairly summed up in a couple of words—pretty good. While several houses have maintained a satisfactory seasonable average, in other quarters trade is reported as rather slow, and payments a little backward. No special reason or reasons can be assigned, beyond a mere fluctuation of trade, but the fact remains. As the purpose of this monthly summary is to show things as they are and not merely as most of us would like them to be, the situation is presented to the readers of MUSICAL CANADA as nearly exactly as it is given to us by the most prominent members of the trade.

Business throughout the country is spoken of as good. Travellers are on the road again, are sending in pretty fair lines of orders with what appears to be generally a very satisfactory outlook for the season. Reports from the East are encouraging, as in that direction business has come along much more actively this month. From Manitoba, too, large orders are being received, especially from Winnipeg, Edmonton, Calgary, and the environs. Altogether prospects in the West are extremely satisfactory.

Such dullness as has been experienced is apparently chiefly confined to the retail city trade, and is in part attributable to the boisterous weather of the present month. Some houses report the demand for choice pianos—that is artistically finished and expensive instruments—as showing a marked advance over previous years; a good movement is also progressing in small goods, and sheet music is in active demand.

Country paper is being, as a general rule, well met; locally collections show a fair average return with a little irregularity in spots, though, as one old-established dealer complacently put it:—"Not to an extent to cause us any anxiety at all."

A large real estate deal has just been effected by Messrs. Mason & Risch. The firm has purchased the lot at present occupied by the retail book store of Mr. John Britnell, No. 230 Yonge Street, Toronto. The land has a frontage of 26 feet by 150 feet, and the price was three thousand dollars a foot. It is generally considered by persons who understand real estate and the business possibilities of the location, that Messrs. Mason & Risch have done a good stroke of business. The present tendency of the big music houses decidedly appears for concentration on Yonge Street, and the Mason & Risch firm will probably in the early future construct an up-to-date set of offices, show-rooms, studios, etc., on this valuable site just acquired by them. Some other houses are believed to have in contemplation changes of much the same nature.

Mr. Henry H. Mason gave me a satisfactory account of business as far as his house is concerned. "No dullness is being experienced by us," said Mr. Henry Mason," neither locally or from the outside. The city trade is decidedly good, and I have no fault to find with payments." From the Winnipeg branch of the Mason & Risch firm reports as to business conditions there, and the immediate outlook are for a most encouraging kind.

Business with the house of Nordheimer is pretty active. Mr. Robert Blackburn considers conditions good for an active season. Reports from agents and travellers are generally satisfactory all through the Dominion. The local trade is moving well. Grand pianos have been a feature among the sales lately; Steinway and Nordheimer pianos have been in steady demand, and with this house, especially, the demand for instruments of the better class has been a noticeable and encouraging feature of the trade for some time past. Orders from the Province of Quebec are being received in larger quantities than usual. Payments are a good average.

Mr Frank Shelton says in the small goods department of the Nordheimer house greater activity is beginning to prevail, and country orders for brass instruments, particularly, are steadily coming along.

Heintzman and Company find business in excellent shape. The city retail trade especially has been for the past month or six weeks far more than ordinarily active. Grand pianos, semi-grands, and player pianos have been and are, Manager Charles T. Bender assures me, selling very well. Elegantly finished pianos for the boudoir, and pianos for smoking dens are also going well.

The factory of Heintzman and Company is running on full capacity and time, which was easily accounted for by the large lists of orders Mr. Bender showed me. Large shipments have been lately made to Winnipeg, Calgary, Regina, Edmonton, Alberta, and of course many nearer points. So far the business situation is eminently satisfactory, and the firm look forward to an excellent financial year.

Manager John Wesley, of the Mendelssohn Piano Company, says business with his house is making good headway.

Messrs. Whaley, Royce and Company tell me of a not large but steady increase in business. In Ontario and the West this firm find trade active but in the East a trifle dull, but the general advance has been marked, and prospects are good.

A large consignment of the "Pathe" talking machine records have been received at the Bell Piano Warerooms, 146 Yonge Street. These are the records that play with a sapphire instead of a needle, thus eliminating all scratch.

The Irish Protestant Benevolent Society at their St. Patrick's Day dinner at the Queen's Hotel used the Bell piano.

The Bell autonola 88-note player-piano will be on the market in a few days.

The Bell Baby Grand Piano, the piano that is called "the little piano with the big tone," has been much in demand at concerts and entertainments this season. During the week of March 15th, one of these little Grands was used. On March 16th, at the concert of the A.O.U.W. in Massey Hall, on Wednesday evening, March 17th, one was used at the monster meeting of Royal Arch Masons held in the Temple Building, under the auspices of the St. Patrick Chapter, at which the Lieut-Governor of Ontario was present. On Thursday, March 18th, another one of these pianos was used at the great gathering of Masons who met to celebrate "Irish Night," at a function given by the Doric Lodge.

With the R. S. Williams & Sons Company trade is good in all lines. Orders are plentiful and payments are well kept up. The extensive alterations being made at the head offices of this firm on Yonge Street are now well under weigh, and a pretty accurate idea can be obtained of the decided improvements in space, light, and all-round accommodation that will be the result of the work now in progress.

The band business is just now commencing, and, to judge from the start, there will soon be considerable activity in the demand for all grades of band necessaries, as Mr. Henry Claxton, departmental manager of the R. S. Williams & Sons house, tells me that inquiries are reaching him in added quantities by every mail. With this firm the outlook is excellent. Collections are good.

Messrs. Gourlay, Winter & Leeming report a satisfactory movement, in fact, considerable business doing, in player pianos just now. Trade in other lines is fair, the city business is better than it has been, and payments are about an average.

Mr. Thomas Claxton says the enquiries as to band instruments are numerous. Business in sheet music is good.

As to the rather extensive migration up Yonge Street of several prominent music houses, I shall be in a position to give more detailed information for the next issue of MUSICAL CANADA.

PERSONAL.

Mr. Gerhard Heintzman and his daughter Cornelia, are at the present moment *en route* for Italy, where they are expected to remain some time.

Mr. R. S. Williams, president of the R. S. Williams & Sons Company, and the general manager of the company, Mr. Harry G. Stanton, are at present on a business trip to New York city.

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# STORIES ILLUSTRATING POPULAR HYMNS

## COALS OF FIRE—"GOD MOVES IN A MYSTERIOUS WAY" (Cowper).

By A. B. Cooper

"You must see that it is out of the question, Jordan. Of course, I have the highest regard for you, and there is little I would not do for you if you were in a hole, for instance; but—well, Marjory must look higher. I'm a plain man and I look at things from a plain, matter-of-fact standpoint, and I ask, 'What's the use of a man making a pile, getting into Parliament, obtaining a baronetcy, and all the rest, if he is to marry his only daughter to an East End curate who would give his stipend and the coat off his back to the first loafer who came to him with a tale of woe!'"

"No, I don't agree with indiscriminate charity. When I see real need, I can't pass by on the other side," said Jordan quietly.

"Of course you can't. You're a Good Samaritan, Jordan. No one denies that. But that sort of thing is all very well and very picturesque in a parable or a fairy tale, but when it comes to the grips of life it's everyone for himself. That's been my experience."

"Yes, it has been mine, too; but it does not make it right," said Jordan, leaning his elbow on the mantelpiece.

"Right? I don't see anything wrong with it. It's the law of nature—the survival of the fittest."

"Yes; but the law of Christ is the revival of the unfittest. Nature is not a safe guide for men, whatever it may be for beasts."

"You have a way of saying things, Jordan, that might make a bishop of you some day. But I don't know. You're too unselfish for a bishop. Besides, I suppose the youngest bishop is fifty years odd, and you are—what?"

"Thirty-two."

"Well, think of it, Jordan! You'd want Marjory to slum for you down there in—what is it?—Mile End, and—well, it's out of the question."

"She would face it."

"Don't I know she would. She's like her mother," and Sir John Henderson, Bart., looked up suddenly at the lovely painting by Milcot which adorned the panel over the fireplace. "She married me against her father's wishes; but then I was in business, and I knew I could make money—but you are a parson, and you don't even want to make it, even if you could. Besides, I've plenty of cash. What I want for Marjory is social status. Of course, she's full of romantic notions now of love in a cottage or even in a slum, but those ideas don't stand the wear and tear of life."

"There is no doubt that Marjory, with her beauty and sweetness and the fortune her father can give her, is a prize in the matrimonial market," said Jordan, with a slight touch of hauteur.

"There you are! You've hit the nail on the head, my boy. She is a prize, and I intend her to be. Most people fail to make a complete success of life because they just stop at the crucial moment, or turn aside for a moment's sentiment, and everything is ruined. No; my motto has always been 'Onward and upward,' Jordan, and, with all respect to you, my boy, marriage with a curate who has not enough worldly wisdom to come indoors when it rains would be backward and downward. Ha! ha!"

"Yes, as you interpret your motto it certainly would," said Jordan a little absently.

"What other way is there of interpreting it? You know there's an awful lot of nonsense preached, Jordan, even from the pulpit. Make the best of this life, I say. Don't look upon it merely as a sort of vestibule to another and better life. It may be and I believe it is; but I don't see the sense of making that an argument for being doleful and unambitious, and ——"

"I'm not doleful," interrupted Jordan for the first time. "I'm one of the happiest men alive."

"Well, then, I hope my refusal of Marjory won't unduly upset you, Jordan. I've talked as man to man with you frankly, fairly, squarely."

"I thank you, Sir John. I shall not be unduly cast down. It was her mother's wish that we should marry, and I hoped that the fact would weigh with you, but——"

"Sentiment again, Jordan," said Sir John, wincing nevertheless. "She was fond of you, I know, and so am I—but——"

"I shall never forget her putting her hand on my shoulder," said Jordan musingly, "when I was down in the mouth about something, and saying:

"Judge not the Lord by feeble sense,
But trust Him for His grace;
Behind a frowning providence
He hides a smiling face."

"Ah! she was a good woman, Jordan—one of the best," said Sir John. "And she was quite right, of course, although poetry is usually a very poor guide in the affairs of the world. But we are not to jump into a ditch just for the sake of seeing if the Lord will pull us out. And with a letter like this"—he produced a crested envelope from his pocket—"I consider that my providential way is clear. It is from Lord Norbridge, proposing for the hand of my daughter in marriage. Perhaps if it had not been for the timely—I may say, providential—arrival of this letter, I might have yielded to you, for I've nothing against you, as you know, Jordan, except your position."

"Then there is nothing more to be said," replied the young parson coldly.

"I don't think so, Jordan. I shall put you on your honor, as I shall Marjory, not to communicate with one another. Marjory's engagement with his Lordship will be announced in the course of the next few days.

II.

"If Leonard Jordan will call upon Messrs. Tullis and Garland, Solicitors, 15 Chancery Buildings, Lincoln's Inn Fields, he will hear of something to his advantage."

THE young vicar of St. Andrew's-in-the-East stared at this advertisement in the Agony Column of his morning paper, as though he expected it suddenly to vanish and some ordinary, every-day, impersonal paragraph to appear in its place. He had not, indeed, been reading the advertisements at all. The announcement had caught his eye accidentally, as we say.

"Well, I have often wondered," he said to himself, as he leaned his elbow on the mantelpiece and stared out of the window at he landscape of begrimed roofs and sooty chinmey-pots—"I have often wondered what sort of people these announcements stood for, and how they felt when they first set eyes upon them; but I never dreamt that I should come across one for myself. And yet it may not refer to me at all."

He walked over to the window and stood with his hands in his pockets, looking down into the street.

"There are probably other Leonard Jordans in the world. 'Something to his advantage'—that is the usual formula. It generally means a legacy, or so I have always understood. But a legacy presupposes a legator, and I do not know anybody in the whole wide world who was likely to leave money to me. But if it should be money, it would be welcome."

He looked down again at the surging crowd in the main thoroughfare, of which he could see a section, framed by the end of the road in which his rooms were situated.

"Something's got to be done," he went on, following the current of his thoughts. "Things can't go on like this all the time. The West doesn't realize the awful conditions of the East. Well, I shall have the opportunity of telling them something about it when I preach in the Abbey, and if I don't make them feel uncomfortable, it won't be my fault. 'Tullis and Garland, Lincoln's Inn Fields'! I might spare time to go there to-day. If it should happen to be a little legacy from someone unknown, it would help my scheme wonderfully. Oh, for a millionaire, with his heart on fire with love, who would give me *carte blanche* to draw on his banking account. What could I not do?"

Dreams, dreams, Leonard Jordan! St. Andrew's-in-the-East was a new cause in a neighborhood which would have daunted the heart of any man who had not the missionary spirit within him, the spirit which simply looks on apparently insuperable difficulties as opportunities of proving the omnipotence of love. Leonard Jordan was one of these men. He had no belief in prayers droned and psalms chanted to the echoing hollowness of an empty church. He believed that prayer was efficacious in direct proportion to the effort one made to answer one's own prayers.

So he had set himself heart and soul to do something definite, tangible, practical, to make life in the East End a better, happier, more human thing. He had preached a series of sermons on the subject, and, without consciously intending it, he had trounced society, and had tried to rouse it from its heart anæsthesia, to bring it to a sense of its responsibility, to stay its mad dance at the funeral of hope and joy and virtue and all that makes life worth living. People began to come from long distances to hear Leonard Jordan, and if he did not always get the class of people he wanted, he at least filled his church, and he felt that things were moving in the right direction.

A ubiquitous reporter had found him out quite early in his ministry, and the papers picked out what they considered the plums from his sermons, and the West End smiled and went on doing the things it had done aforetime. But Leonard Jordan felt that the Church, to be effective, must be a week-day as well as a Sunday Church; it must touch the people's lives at every point; it must be all things to all men, if by any means it may save some, and so he had a great scheme for planting a delightful oasis with its palm trees of hope and love, its sweet wells of joy, and grateful shade of protection and helpfulness in this dull, dreary, monotonous wilderness of poverty and unloveliness. He had fondly hoped, almost against hope, knowing her father so well, that Marjory Henderson might have joined him, and that they might—

> "..... Live together as one life,
> And reigning with one will in everything,
> Have power on this dark land to lighten it,
> And power on this dead world to make it live."

But now he knew that she was wholly lost to him. The announcement of her engagement to Lord Norbridge had been made months ago, and he had read of her comings and goings in the Society gossip of the newspaper. The appearance of her name always gave him a thrill, in spite of the fact that he blamed her in his heart for giving up love for title and position at her father's behest. Yet he knew, if it were necessary, he could willingly go to death for her sake, for his was one of those deep natures which love once and never again.

Jordan spent a busy morning in his big, sad parish, taking help and comfort wherever he went, and after his mid-day dinner he climbed to the top of a westward-bound 'bus and took a holiday ride as far as the Law Courts. There he alighted and walked through the lovely courtyard, through the transformed region of Clare Market, and came suddenly on the singularly quiet, grass-grown backwater of Lincoln's Inn Fields. He found the numbers very hard to follow, and walked round three sides of the square before he discovered No. 15.

It was a huge building, and on the side of the

Marjory was not of this kind, and besides, her father's will had always been a tremendous factor in her life. Her mother had been in some sense crushed by it, and it seemed as though she was doomed to the same extinction of a beautiful and sympathetic personality.

Her first view of the preacher was when he came into that pulpit in which the saintly Stanley—*sans peur et sans reproche*—had so often stood, and a thrill of pride, and regret too deep for tears, went through her heart as she saw him bow for a moment or two in silent prayer. He seemed no more perturbed than if he had been standing before his East End congregation.

"He is despised and rejected of men." That was his text. He had a manuscript, for Marjory saw him spread it out on the open Bible in front of him, and for the first few minutes his eyes were occasionally cast down as though he were reading. But presently, as he warmed to his subject, his manuscript failed to hold him, and, instead, he held his congregation in the grip of a fervid eloquence which came red hot from the heart of the man, where the enthusiasm of humanity burnt with the intensity of a blast furnace, and consumed the dross of conventionality. He had a message to deliver, and it mattered not to him whether prince or pauper heard his voice. He was speaking to immortal souls, forgetful of their responsibilities, careless of their destiny, and indifferent to their fellow men.

With rapid, graphic utterance, he pictured the life of the Man of Sorrows. He described with bitter emphasis the "aristocratic set" of the Jewish capital. He pilloried the priesthood who truckled to them. He showed them the despised Nazarene, clad in purity as in a garment speaking deathless words to a poor paralytic by the pool of Bethesda; to a sin-stained woman at the well of Sychar; to a ruler of Israel, who sought Him by night that he might not be seen by those of his own class; to a Cyro-Phœnician woman, alien and outcast.

He recited with a natural dramatic vigor that thrilled his congregation, this meek and lowly Peasant's denunciation of those who put on the poor burdens too heavy to be borne. He told how He cleansed the temple and drove out those who came not to worship, but to buy and sell, to see and to be seen. He showed how the high and mighty hounded Him down, how they were filled with rage against Him because He went counter to the pleasures of these, to the prejudices of those.

"Yet, He might have been anything he wished to be," cried the preacher. "The poor people heard Him gladly, and would have taken Him by force and made Him a King. The kingdoms of the world were the devil's proffered gift to Him, as they are the devil's proffered gift to you. It all depended on His choice of worship, but He chose the way of the Cross—the way of Calvary rather than the way of Parnassus, the way of Gethsemane rather than the way of the Garden of the Hesperides, the path of poverty, where He had not where to lay His head, rather than the soiled glories of a throne. So He was despised and rejected.

"Hence His lament over the city which knew not the day of its salvation. He looked on the restless, quivering life of the city, its futile graspings at shadows, its race for the mirages of life. He saw the lotus eaters, living in a brief paradise of ease and self-indulgence. He looked on those who thought more of the hem of their garments than the broidered jewels of purity, saintliness, and Divine pity. He saw the priest and the Levite passing by on the other side avoiding the poor wayfarer lying wounded by the robbers of avarice and lust. And with a prophetic sweep of vision, He saw the end of it all—the end when not one stone should be left on another, and when the pride and glory of the city should be as a tale that is told.

"And nineteen hundred years have gone, and He is still despised and rejected. In what were the men and women of Jerusalem different from the men and women of London? You come to this glorious fane, which enshrines the dust of a Livingstone and a Wilberforce; this glorious pile, where the One who wept over Jerusalem and Who was put to a shameful death outside its walls, has been worshipped for nine hundred years. You think you do Him honor by so doing. You array yourselves in magnificent garments to come to worship Him who was a friend of the poor and the outcast. You take His name on your lips, and, I tell you, you take it in vain.

"The Pharisees of His day were the templegoers, but His bitterest denunciations were reserved for them, nevertheless. He wants deeds, not mere words. He wants hearts and lives, not phrases. He does not want stately equipages to the church door"—even his lordship stirred uneasily at this—"sweeping trains, the latest in costly fabric, the decorous handling of a prayer-book, the bended knee, and the eye that roves over its neighbour's millinery. He does not require the ten-pound note of the man who devours the widow's house. Not for Him are the empty results of pride, ambition, and self-aggrandisement.

"I tell you he wants hands and feet, and brains and hearts. He is despised still. He is rejected still. The Christ you want is an aristocratic Christ, one who looks leniently on folly and indulgence. You will have none of the real Christ, you will make one of your own. A man of pleasure, and not of sorrows. But He will not avail. Your ambitions when realized will not satisfy you. Your money when gathered will curse you."

Then his voice fell soft and pleading. He had delivered his message of denunciation, but he had still to deliver his message of undying love.

"Yet, He wept" he said. "'How would I have gathered you,' were His words, and He would gather you still. If there are tears in Heaven, He is weeping now over this city. He is looking into the swarming dens of the East End, where poverty and vice huddle together in crowded horror. Why is the West a city of palaces, and the East a city of hovels? Is it according to the eternal fitness of things? You would fain say so, but it is not. Shall He still be despised and rejected? Will you

still crucify Him afresh on the cross of your selfishness and pride? If so, then, after Christ's weeping will come Christ's retribution—the wrath of the Lamb. And then cometh the End."

The voice of Lord Norbridge woke Marjory from a dream as they stepped from the gloom of the Abbey into the outer sunshine, and the word he said seemed to emphasize the gulf which separated the status of the two men.

"By Jove! Marjory, he lays it on thick, Makes a fellah feel deucedly uncomfortable. I shouldn't like to listen to him every Sunday—eh—what? Would you?"

"Yes everyday," said Marjory, as he handed her into the brougham. "What did you think of it, father?"

"Splendid, splendid! But we shall all forget it to-morrow—eh, Norbridge?"

They were all pretty silent during the drive home. Marjory was stricken to the heart. Her eyes had been re-opened, as it were, and though she felt that this great and good man was irretrievably lost to her, yet she felt just as certainly that she could never never marry the man who sat at her side. But how was she to escape it? A verse sung itself in her brain:

"Ye fearful saints, fresh courage take;
The clouds ye so much dread,
Are big with mercy, and shall break
In blessings on your head."

"But I'm not a saint, not a saint," she thought, "and those beautiful words are not for me."

"Ask Johnson to stop at the club a minute, Norbridge," said Sir John.

Three minutes later a gold-laced attendant ran down the steps of the club and told the occupants of the carriage that Sir John had been taken suddenly ill. Marjory was the first to reach the great vestibule, and there she found her father, evidently unconscious, stretched out on one of the great upholstered settees, while a young doctor whom she knew slightly was using means for his restoration.

## IV.

It was currently reported in city circles that Sir John Henderson was a ruined man. He had weathered many a financial storm, but this one had been too much for him. The tragic occurrence at the club had gone the round of the West End, too, and there was no secret as to the cause of the sudden collapse. When a man reads a dozen pregnant words which spell ruin it constitutes a shock of a first-class order.

But Sir John was a man of iron constitution, and truly terrific will-power. He was about again in a day or two, and pulling every string he could think of in order to gain time until the bad season was over. If he could only hold on for a week or a fortnight at the outside, all might be well, but at present it seemed impossible.

"Little girl," he said, on the Wednesday of that terrible week, putting his hands on Marjory's shoulders with more real tenderness than he had ever shown before; "little Marjory, can you bear something—I have to tell you?"

"If it's—money matters—father," faltered Marjory, looking up into his face wistfully, "I don't mind—for myself—but you——"

"It's not money matters. It's that scoundrel Norbridge—the skunk!"

A sudden anger had taken the place of the tenderness with which the interview had started. He clenched his fists and his teeth.

If Norbridge had been there at that moment it would have fared ill with him. But Norbridge knew better. A letter was much safer.

"Read that," said Sir John, allowing his anger with Norbridge to affect his tone, even with his daughter.

Marjory had already made a guess as to the contents of the letter, but she took it from her father's hand, and as she read it it seemed as though a great stone was lifted from her heart. She could have danced, she could have sung. She felt an insane desire to run out into the fresh air and let the cool wind blow through her hair. But she did none of these things. Instead, she turned to the fire in the grate, stooped down, and carefully burnt the letter. Then she stood up, and, putting her arm round her father's neck, said:

"Dad, dear, I'm just as glad as glad can be. I feel I can bear anything now. If the worst comes to the worst, I'm your little girl, dad, and there's nothing to be ashamed of in being poor. Leonard Jordan's poor—but what a man—oh, what a man! He's nothing to me now, and never will be, so I can say it. He's worth a thousand million Norbridges. He is—dad—ten thousand million.

"I believe I prayed for this—after the sermon on Sunday," she went on, "and—it's right. Oh, yes, it's right. I'll just be your little girl all the time." She was growing a little hysterical, and her father, whose own eyes had tears in them, sat down on the big armchair, drew her down to his knees, and nursed her against his shoulder as he used to do when she was a tiny tot.

The slump in the markets continued, and nothing but a miracle could save Sir John from ruin. Yet that miracle happened. He was sitting in his library, staring blankly at papers and documents and deeds, and bonds and bundles of scrip—much of it little better than waste paper, unless he could hold it—when Marjory came softly in. She was very anxious about her father since his fainting fit, and often took an opportunity of intruding on his privacy. A letter which had just arrived she made her excuse this time. It was from Tullis and Garland, and it might contain bad news—most letters did now-a-days. She watched her father anxiously as he opened the envelope. Then she saw his eyes dilate and fly from side to side of the paper in rapid scansion.

"Marjory, Marjory," he said, rising shakily from his seat; then he collapsed again and covered his face with his hands. "I have not deserved it," he murmured, "not deserved it. I've been a hard

man, and—and—the Lord has been good. God forgive me!"

Marjory, in great wonderment, put her arm about his neck and laid her cheek against his hair.

He looked up suddenly.

"It's glorious news," he said, "and, Marjory, if it pulls things around, as I believe it will, I won't forget my duty to God and my fellow-men—God helping me, I won't. Read it, Marjory, aloud. It's wonderful. Who can it be?" and Marjory read:

"DEAR SIR JOHN,—

"We are instructed by one of our clients, who prefers to remain anonymous, to place sixty thousand pounds to your credit with your bankers, unreservedly We have every expectation that this sum in your skilful hands, will help you to tide over the season of financial panic, and quite re-establish yourself. The money is at your disposal immediately."

Sir John spent the rest of the evening, until a late hour, at his private telephone, and with the quick, sure instinct of a great business man, he set his affairs on right lines. The city was humming next day with rumors of better things, and if the turn should prove permanent the crisis was over.

The mystery of the unknown benefactor was still unsolved a week later, and the solicitors were still adamant. Their instructions were to keep the secret until they were told to reveal it, and that was all about it.

Sir John was busy almost day and night now, making a tremendous effort to save his own affairs, and with them the money so magnificently placed into his hands. He had little fear now but that he would succeed. It was not often he asked Marjory to do business for him, but this morning he requested her to take an important message to Tullis and Garland. She took the Tube to Holborn, and on the short journey picked up a halfpenny paper left by a passenger, and glanced carelessly down its columns. A sensational headline caught her eye:—

"WINDFALL FOR A PARSON.

"It is said that the Rev. Leonard Jordan, the young Vicar of St. Andrew's-in-the-East, whose sermon in the Abbey a few Sundays ago fluttered the dovecots of Mayfair, will now have an opportunity of giving an object-lesson in the right use of wealth, for, if rumor does not lie, he has lately come into an unexpected fortune of sixty thousand pounds."

"He'll use it well, I know," thought Marjory. "Oh, how glad I am for his sake. Why, it's splendid. How I would like to congratulate him, but I daren't. He would think I took a sudden interest in him because he has become rich. Yet, he always was rich—rich in splendid manhood and goodness. Oh, why—why——" she sighed, and, still thinking about Leonard, presently found herself at the door of Tullis and Garland, hesitating whether she ought to knock or walk in.

Suddenly the door opened and closed again, and she was face to face with the man of her thoughts. He held out his hand to her with a glad smile.

"You:" he said. "How nice it is to see you again. How is your father?"

'Oh! much better, thanks—since——" Then, like a lightning flash, the mystery was solved. The combination of sixty thousand pounds and the presence here of this man out of all the world made it credible.

"Now," she said, "I see it. I know it's true, Leonard. *You* put that money at father's disposal. Oh, my friend, how—how can I ever thank you?"

He blushed like a schoolboy, but he was too truthful to conceal the truth. "It was nothing," he said. "I—I was no worse off than I was before, and—the thought of you—and—your engagement——" he stammered.

"That's a thing of the past," she flashed. "And I'm glad—glad."

"Of—the—past," said Leonard in a low, intense voice. "Marjory, do you mean it?"

"Yes—he set me free, and I felt as though a great stone had been rolled from my heart."

"May I see you home, Marjory?" said Leonard in an oddly quiet tone. "Have you much business?'

"Only a letter to deliver for dad. Come home with me and tell him. Do you know, we both heard your sermon in the Abbey. Oh, it was glorious. He said so. This trouble has been a blessing to him, But I believe your splendid generosity saved the situation."

"Be quick, Marjory. I want to talk to you."

Ten minutes later they were walking under the trees of Lincoln's Inn Fields.

"Let us sit down a few minutes, Marjory," he said, leading the way to a retired seat. "It's so peaceful here; it's a pity to hurry."

She followed him meekly, and they sat down together like two lovers in the luncheon hour between the toil of morning and evening.

"Marjory," he said, "I've no more to offer you than I had before, for even if the wealth of a Rockefeller were to come to me unbidden I should just go on doing the work I am doing, and, if I thought it best for that work, living in the place in which I am living. I only value money for what it would enable me to do—but love is different, and my heart has been very empty without you."

"Oh, Leonard," said Marjory, the tears starting to her eyes, "do you say so? It has not been as empty as mine. You have had your great work, your noble thoughts. I have had just one long, aching regret."

She put out her hands with a pathetic gesture, and Leonard took them in his. The tide of the greatest city in the world flowed round them; but here, in this quiet retreat, they were alone. He drew her face towards him, and kissed her forehead.

"Leonard, Leonard," she said, blushing violently. "Will you believe me if I tell you something?"

"I—I think I could promise," he said mischievously, in just his old bantering manner.

Then she leaned towards him, and, putting her hand on his arm, she said: "H—*that*—e never did

once—not once. I always put him off. It seemed a desecration. I seemed to be waiting for you all the time."

Then Leonard kissed her again.

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## BAND COMPETITION.

THE success attending the Winnipeg band competition last year was such as to encourage the Exhibition Association to renewed efforts on behalf of better band music, and consequently they have decided to hold the competitions similarly this year.

The following classes and prizes have been provided:

Class A.—For bands having a membership of more than 20 players in addition to the leader; 1st prize, $400; 2nd, $300; 3rd, $200; 4th, $100.

Class B.—For bands having a membership of 20 players or less in addition to the leader; 1st prize, $250; 2nd, $150; 3rd, $100.

The competitions to take place Wednesday and Thursday, July 14th and 15th.

In addition to these money premiums, it is expected that some specials will be awarded.

Each band will be required to play the test piece (Sounds from England, by Otto Langey, Carl Fisher, publisher, New York), which will be forwarded upon receipt of entry fee, or may be obtained direct from the publisher. In addition one piece of their own selection to require not more than ten minutes for its performance—a condensed score to be furnished by each band for the use of the judges.

The Association reserves the right of each band to require in addition to the above selections, one hour's performance in the afternoon of the day the band is present and also to take part in the Tattoo in the evening of the same day.

The membership of all competing organizations shall be composed only of those players who have been actual and bona-fide members thereof for a period of not less than sixty days prior to the contest, and resident of the town or city or within a radius of 25 miles.

No professional bands will be admitted to the competition. By professional bands is meant those organizations the majority of whose members earn their living exclusively by the professional playing of musical instruments.

The competition is limited to cities and towns of not more than 25,000 population.

An entry fee of $5.00 will be required for each band, upon receipt of which a copy of the test piece will be furnished. This entry fee will be refunded to all bands taking part in the competition. Entries close June 1st, 1909.

The official decisions of the judges of the contest are to be final and subject to no appeal.

The object of the tournament being primarily the advancement of band music, and with a view of giving all the competing organizations an opportunity of hearing authoritative readings of standard works by America's most famous ladies' band, announcement is here made of the engagement concurrently with the tournament of the Navassar Ladies' Band, of Chicago, of 44 members, one of the strongest organizations in the band world to-day.

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PHILIP HALE writes in the *New Music Review*: Mme. Marchesi, the elder, has been scolding American girls again, as she scolded them twenty-five years ago. She sings her old song: they come to her improperly equipped and should have remained at home. Nevertheless, a born philanthropist, she takes them as pupils. They are "the worst educated" of all the pupils she receives. They know nothing of languages, not even their own. "Worse than that, they don't know how to behave," they do not know how to enter a drawing-room, or disport themselves when in it.

Mme. Marchesi might well say that few American women are graceful on the concert stage. How seldom an American woman bows courteously to her audience! How awkwardly she acknowledges applause! She either nods, as though to some intimate friend in the front row, or she has a strong glare. More than one American singer or pianist comes on the stage swinging her arms, and with the general appearance of a song-and-dance girl about to favour the audience with a few delirious steps.

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BUENOS AYRES supports three opera houses. The largest of them is the Colon, concerning which Mr. Chanler in *Musical America* says:

"The Colon is the second most beautiful opera house in the world, a fact which no globe-girdler will dispute. It has only recently been finished, the structure and the furnishings costing $10,000,000. It opened last year with 'Aida.' It has a chorus of one hundred voices, thirty-five or forty principals, and an orchestra of one hundred and fourteen pieces. It took more than fourteen years to complete this building. The company last year included Crestani, a soprano with a beautiful voice; Clasenti, Farneti, Bassi, the tenor who was heard here last year at the Manhattan Opera House; Chaliapine, the Russian basso; Arimondi, also a former Manhattan Opera House star, and Tittaruffo, who we believe is the greatest baritone in the world. Some day, when you hear Tittaruffo, you will agree with our verdict of this wonderful singing genius."

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THE musical public are warned to be on their guard against persons who pretend to be agents for MUSICAL CANADA, and fraudulently collect subscriptions.

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